

UNIVERSITY OF TORONTO



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LITTLE WENHAM HALL.

Arch  
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# HOMES OF THE PAST

A Sketch of Domestic Buildings and Life in England  
from the Norman to the Georgian Age; with a  
proposal for preserving certain Typical Houses, each  
to be furnished as an example of its own time

By W. H. HELM, with 59 Illustrations from  
pen-and-ink Drawings by A. C. CHAPPELOW

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# TRAVEL TO THE PAST

A Series of Travels to the Past

Vol. I

1891

1891

1891

WILLIAM CLOWES AND SONS, LIMITED, LONDON AND BECCLES, ENGLAND



“Whatever withdraws us from the power of our senses; whatever makes the past, the distant, or the future predominate over the present, advances us in the dignity of thinking beings.”—JOHNSON, *Western Islands*.







TO  
EARL CURZON OF KEDLESTON

WHO, BY HIS PERSONAL EXAMPLE IN THE  
PRESERVATION OF HISTORIC AND BEAUTIFUL  
BUILDINGS, HAS EARNED THE GRATITUDE  
OF THOSE WHO ENJOY THE BEST WORK OF  
OUR BYGONE ARCHITECTS AND CRAFTSMEN







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## AUTHOR'S NOTE

PRIOR to August, 1914, there had been a considerable growth of interest in the architecture, furniture, and domestic arts of the past, especially in their finer forms, and much had been done to prevent the destruction of beautiful handiwork dating from before the age of machinery. That interest is happily increasing again now. But the law concerning the preservation of ancient buildings, furniture, and works of art is much less drastic in Great Britain than in some foreign countries, notably France. One of the primary objects of this book is to encourage the conviction that we, who so loudly condemned the Vandalism of the Germans in their treatment of Belgian and French architecture, should do much more than we have hitherto done to guard our rich, but rapidly diminishing, heritage of material beauty for the benefit of ourselves and of our descendants.

How our forefathers lived at any particular time, in what sort of dwellings, how their rooms were furnished, what kind of meals they took, and so on—such questions have always been highly attractive to most fairly educated and reflecting people. The reader of *Homes of the Past* will find such matters briefly discussed, with many sidelights from contemporary evidence. The numerous pen-and-ink drawings which appear in the book are illustrations in the true sense of the word, representing in some cases the exteriors and interiors of the domestic buildings described, and in other cases examples of such furniture, and accessories of household life, as are referred to in the text.

The author advocates the preservation and maintenance, on behalf of the public, of a typical house of moderate size—neither

castle nor cottage—of each of the periods with which he deals, such house to be furnished, so far as possible, with original furniture of its own time, suitable to its character. Thus, instead of seeing private houses filled with miscellaneous furniture, or visiting museums where furniture of all ages is, at the best, arranged progressively in galleries, those concerned to know what the home of a family in any age from the twelfth to the eighteenth century was like could visit, say, “The Tudor House,” or “The Restoration House,” and enter, for the time being, into the atmosphere of a past period more fully than is ever possible in a museum.

The French and the English laws governing the preservation of ancient buildings and furniture are fully set out in Appendices.

Sincere thanks for facilities given, or for advice in the preparation of this book, are due to Mr. Oliver Baker, Lieut.-Col. Sir Edward Barry, Bt., The Rev. E. W. Carpenter, Mr. Fred. A. Crisp, Mr. S. H. Hamer, Mr. A. R. Powys, Messrs. Knight, Frank, and Rutley, Mr. J. Keighley Snowden, Lieut.-Col. E. F. Strange, C.B.E., and Messrs. George Trollope and Sons.

Should the fortune of this book appear to favour a further enterprise, the author hopes that he may be able to deal, on similar lines, with the occupations, amusements, dress, and social habits of the people who lived in such houses as he has here briefly described.

# HOMES OF THE PAST





## CHAPTER I

### INTRODUCTORY

A Duty to the Future—Is it Worth While?—Newton's House—France and England—Freeholds and Leaseholds—Handsome Squares—Imitative Design—The Author's Chief Object—Houses Described—Vandals of Several Kinds—Isabella d'Este as a Vandal—Examples at Home—Barnum and Shakespeare—For Wombwell's Menagerie!—Some London Losses—Value of the Past—Method Proposed—Conventional Views—Borrowed Admiration—Sight and Vision—Temperament.

**T**HE physical fight to save a partly-civilized world from reversion to utter barbarism is over, and the victorious peoples, still gasping for breath, are occupied in taking count of their losses, and in the endeavour to start again that life of chequered progress which, in different degrees, they had enjoyed before the flood-gates of war were opened.

The world's heritage of architecture and art, left from ages when man, and not machinery, did the work of building and decoration, has suffered many cruel outrages in Western Europe. It is all the more our duty to make sure that the Modern Progress of which, in her better phases, we claim to be supporters is not herself a wrecker.

In this book I propose a plan for helping, in some small degree, to save the heritage of combined beauty and usefulness, left us by a glorious past, from the indifference of a too commercial and unimaginative present. Old houses and furniture, considered for a particular purpose, are to be the main subjects of consideration.

It may be said by innumerable persons, if they hear of the proposal here put forward, that no such ideas are worth consideration at a time when the Empire is still convulsed with the effects of the World-War, and when national and personal losses, in precious lives

and in wealth, overwhelm for most British citizens all possible losses in antiquarian treasures. The answer to this may be given in the very words which, in another connection, might properly be used by the objectors. We fought the war not merely for ourselves, but for our posterity. If the results had concerned only the human beings at present in existence, it would have mattered much less how the battle between civilization and barbarism ended. Any thoughtful man or woman of moderately good education would admit that a civilization which was wholly material, which had no ideal beyond self-preservation by food, and by power, and the gratification of the senses, was no civilization at all. Why was the world so shocked by the shattering and burning of Louvain, and the shelling of Rheims, of the Cloth Hall of Ypres, of the Town Hall of Arras? Let us think for a moment on that question, and we shall see that we owe it to posterity that, so far as we reasonably can provide, they shall still enjoy pleasures of historic association and æsthetic study which depend on objects of human handiwork, and not on the fruits of machinery, of which last there is never likely to be any lack until Chaos has come again into permanent occupation.

Macaulay, in his essay on Fanny Burney, published in 1843, says of her father's London home in St. Martin's Street: "His house there is still well-known, and will continue to be well-known as long as our island retains any trace of civilization, for it was the dwelling of Newton, and the square turret which distinguishes it from all the surrounding buildings was Newton's observatory."

This turret, which for many years was among the familiar haunts of sightseers, was removed about 1870, and sold to obtain money for the reseating of a Chapel next door. The house itself was pulled down in 1914. In this case, as in so many others, Macaulay exaggerated the truth. It may be a disgraceful fact that the house in which Newton pondered on his theories and *Evelina* was written should have been cleared away, but we may still believe that, in spite of all the





THE "DICK WHITTINGTON" TAVERN, CLOTH FAIR  
 FIFTEENTH CENTURY(?)  
 DEMOLISHED IN 1916



Vandalism of recent London "improvements," the last "trace of civilization" has not yet vanished from our Island.

If the house in question had been in Paris instead of in London, and had there, as here, stood in a side-street and not on the line of any new artery of traffic, it would have had a better chance of enduring. The wanderer in France, whose tastes lead him to seek out the spots associated with famous men, will frequently find that their houses are now carefully preserved, under operation of a law which will be set out on a later page, as "National Monuments." We have done much already, in these British islands, thanks chiefly to the Society for the Protection of Ancient Buildings and the National Trust for Places of Historic Interest or Natural Beauty, to save treasures of architecture from the utilitarian destroyer, but far more has yet to be done if the Vandals in our midst are to be held in check.

Three-quarters of a century ago Ruskin, in his *Poetry of Architecture*, drew a remarkable comparison between the treatment of old houses on this and on the other side of the Channel. Though marked here and there by obvious over-statement and by those inconsistencies which lend so much added charm to his writings, his thoughts on this matter contain suggestive criticisms which might form texts for endless discussion, even if he did carry rather too far his dislike of "modern progress."

"England," he said, "is a country of perpetually increasing prosperity and active enterprises; but, for that very reason, nothing is allowed to remain till it gets old. Large old trees are cut down for timber; old houses are pulled down for the materials; and old furniture is laughed at and neglected." This remark would have required modification in the present age, when the hunting out and display of old furniture and curios has become such a burning fashion that many clever and cold-blooded persons make large incomes by the manufacture of whatever kinds of "ancient" things are specially in demand.

"In France," Ruskin went on to tell his contemporaries, "there



prevail two opposite feelings, both in the extreme : that of the old pedigreed population, which preserves unlimitedly ; and that of the modern revolutionists, which destroys unmercifully. Every object has partly the appearance of having been preserved with infinite care from an indefinite age, and partly exhibits the evidence of recent ill-treatment and disfiguration. . . . The French cottage, therefore, is just such as we should have expected from the disposition of its inhabitants ; its massive windows, its broken ornaments, its whole air and appearance, all tell the same tale of venerable age, respected and preserved, till at last its dilapidation wears an appearance of neglect."

This " appearance " of neglect hardly justifies the charge that " every " object " exhibits the evidence of recent ill-treatment and disfiguration." But it is almost as true to-day as it was after the Revolution of July that the survival of many ancient dwellings of no especial beauty or association, without any vigorous attempt to preserve them from decay, provides a remarkable feature of France, not only in the provinces but even in the capital itself, in spite of the devastations—very largely desirable in the interest of health, and certainly productive of wealth—due to the designs of that Prince of ruthless town-planners, the Alsatian Baron Haussmann.

Ruskin is partly right in attributing the preservation of ancient houses in France—as in England—to the " pedigreed population." At the time when he wrote, this factor counted for more than it does now, when pedigree, in France, after half a century of Republican government, as with ourselves under a limited monarchy, has got very much mixed up with newly-made wealth. Only a year after Ruskin had written *The Poetry of Architecture*, Balzac, in his play *Le Faiseur*, satirized the marriages between the sons of impoverished nobles and the daughters of rich speculators, a subject to be more caustically treated in our own day by Octave Mirbeau in *Les Affaires sont les Affaires*. Comparatively few are the French noble families which can afford, like the Bellegardes in Henry James's novel *The American*, to



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HAND-BRACE.  
1742  
Sculpt. Kensington Museum.





forego the replenishment of the ancestral coffer from the steel safe of the financier. Unions between decaying and socially-ambitious families have provided the means for the restoration of many ancient châteaux, "restoration" too often little better than destruction, but sometimes admirably discreet.

In the case of domestic architecture in French towns a principal reason for the survival of so much fine mediæval work is to be found in the greater extent of freehold property in France as compared with England. Such streets of very ancient dwellings as may be seen, for instance, in Rouen, Vitré, and Guérande—Normandy and Brittany are notably rich in timbered dwellings—can hardly be found anywhere in the British Isles. Chester is almost alone among our large towns in any extensive survival of its remote past, and there the survival is largely imaginary, the unusual construction of the streets on the "rows" systems having almost compelled the citizens either entirely to reconstruct all the best streets or to follow in their new buildings the general design of the old. Happily they chose the second alternative. Stratford-on-Avon chiefly owes its wealth of timbered buildings to the fame of its most distinguished citizen. Ipswich is rich in well-preserved examples of Tudor houses, mostly of the plainer types.

When a London lease falls in the ground landlord, either himself—if the tenant declines to renew by paying the fines demanded—or by obliging the tenant who decides on staying to undertake the work, "improves" his property by adding a new story, or often by pulling down the old house and erecting a new one entirely discordant with the general architecture of the street or square. See Queen Anne's Mansions for a sufficient object lesson in London materialism, or see the effect of deeds that have been done within recent years in Hampstead, where, jammed in among eighteenth-century houses of simple and pleasing design and sober colouring, vast and hideous blocks of sky-scraping flats, "replete" as usual "with every modern

convenience " and devoid of any suspicion of good taste, have been built up, to the great profit of their erectors and the ground landlords, the pleasure of the prosperous utilitarians who chiefly inhabit them, and the irreparable injury of a still delightful but ruthlessly ill-treated suburb.

The superiority of French methods to English with regard to fine examples of old town architecture may be forcibly illustrated by contrasting London and Paris in this respect. The Place Vendôme and the Place des Vosges—formerly Place Royale—are at the present day two of the most attractive squares in the world, the one built of stone, and the other of red brick with stone facings. In spite of the attempts of various hotel or shopkeepers to vulgarize the Place Vendôme, it remains almost exactly as it was when designed by the younger Mansart, even if its principal feature, from the excursionist point of view, may be the central column originally erected by Napoleon in glorification of his own victories. The Place des Vosges is a relic of the days of Henri Quatre. This handsome square, with its arcade beneath all the houses, is a survival of the best domestic architecture that was to be seen in Paris in the age of Richelieu. Where in London have we any complete example of a street or square dating back more than two hundred years? Such a thing is not to be found outside the Inns of Court, where there are two or three admirable "squares," of the plainest design, which may perhaps be squeezed into such a category.

Apart from all associations, historical, social, or antiquarian, the question of preserving noble architecture is worthy of serious consideration. The art of designing houses at once beautiful and original seems to be nearly extinct or in small request. In most cases the best that can be done is the reproduction of old designs, modified to suit new conditions of life. The results of this imitation are often pleasing to look at, so long as they are consistent copies of any one good style. When an Elizabethan farm-house is mixed up, in one building, with a



Georgian villa the result is not so agreeable. Some of the garden-suburbs contain plentiful examples of each kind, the consistent and the incongruous. In any case, roads like Templemore Avenue, Hampstead, filled with copies or variations of Georgian brick houses, are certainly preferable to thoroughfares like Cromwell Road, filled from end to end with piles of a sort which few eyes but those of a stucco manufacturer could admire ; and he only because of the grist such houses once brought to his mills. Cromwell Road, however, may be defended as the child of an age wherein taste in English architecture reached its nadir—the age of the Albert Memorial—and it is, indeed, a cheering thought that from that particular age we have at last nearly emerged.

If every distinct style of possible architecture has already been evolved by Babylon, Thebes, Athens, Rome, the Normans, the Flemings, the French, the Elizabethans, the Annians, the Georgians, and the Victorians, let us rather be content to dwell in adapted copies of the best examples, for our own climate, of one or other style of their domestic buildings, according to our tastes or our means, than in houses or blocks of flats which, externally, have no character at all. Some of the recent adventures in imitation, Government offices, insurance offices, banks, as well as flats and private houses, have been praiseworthy adaptations, and a new London is arising here and there which provides a great tribute, if there is anything in a favourite proverb, to the taste of our ancestors in the years between Blenheim and Waterloo.

Whatever may be the qualities of present day or future design, the importance of preserving some typical examples of the domestic architecture of past ages must be evident to most people whose culture is not of the kind that is spelt with an initial K and lacks a final E. If the touchstone of value is pecuniary profit, then, no doubt, there is little use in preserving old things except for the purpose of selling them to æsthetic or sentimental cranks. I assume that there

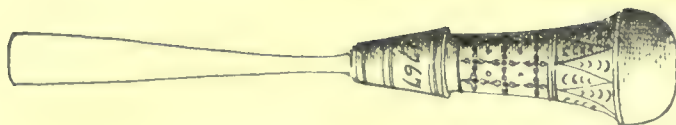


are some thousands of men and women in these islands as well as in our colonies, in America, and generally throughout the Western world for whom the study of history is not wholly confined to wars, diplomacy, politics and royal marriages. How our forbears, of whatever social condition—and every one of us had ancestry in cottage and in mansion, in poverty and in wealth—lived, throughout the ages, has always been a fascinating subject of inquiry to most people of general education, and yet there are, perhaps, few subjects of past history concerning which most people have so little opportunity of informing themselves without an amount of personal research which is impossible to nearly all of those who work for their living.

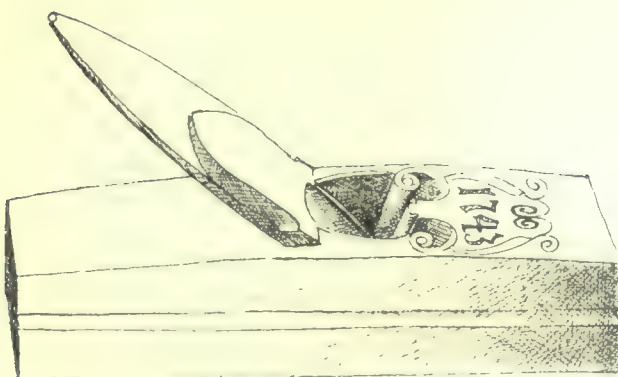
The chief object of the present book is to advocate the selection and preservation of a certain number of houses, either in London or within convenient distance of London, each of which shall be an original example of a particular period in our history, shall be furnished, as far as is possible, with original examples of the furniture of its own age, and shall be maintained as a national possession.

At the present time, if any one develops an interest, say, in the Elizabethan Age, and desires to know how people lived in those "spacious times," he may read various books which deal, chiefly or incidentally, with the subject; he may visit museums, and also certain buildings which date from that Age, but which are filled with a mixture of the English or French furniture of nearly every Age up to the present. But he cannot go to a particular house which, externally and internally, may claim to represent, with tolerable accuracy, the period he wishes to know more intimately in its material aspects.

In the following pages the reader will find particulars of some actual buildings dating from periods of which representative examples of domestic architecture would, under the proposed scheme, be scheduled for such a purpose as has just been described, and of the manner in which they should be arranged and furnished in order to illustrate their own time consistently. He will also find, more or less



GOUGE  
1761



MOULDING PLANE  
1743

North's Museum No. 1743

1761  
1743





incidentally, some account of the way of life of the people who occupied such houses.

On the principle of providing for "the greatest happiness of the greatest number" of persons likely to be interested in such old buildings, London should, whenever possible, be chosen to provide the typical house. But such possibilities, if examples of the best kinds are to be turned to account, are only to be found in London for the last two centuries to be dealt with, the seventeenth and the eighteenth. Earlier than that, although partial examples of the domestic architecture of several preceding centuries can be seen in the metropolitan area, adequate specimens must usually be found outside its borders. In every case the example finally selected would be so situated that the visitor might get there and back from any part of London in the day, and have some hours to spend in the house he had come out to see.

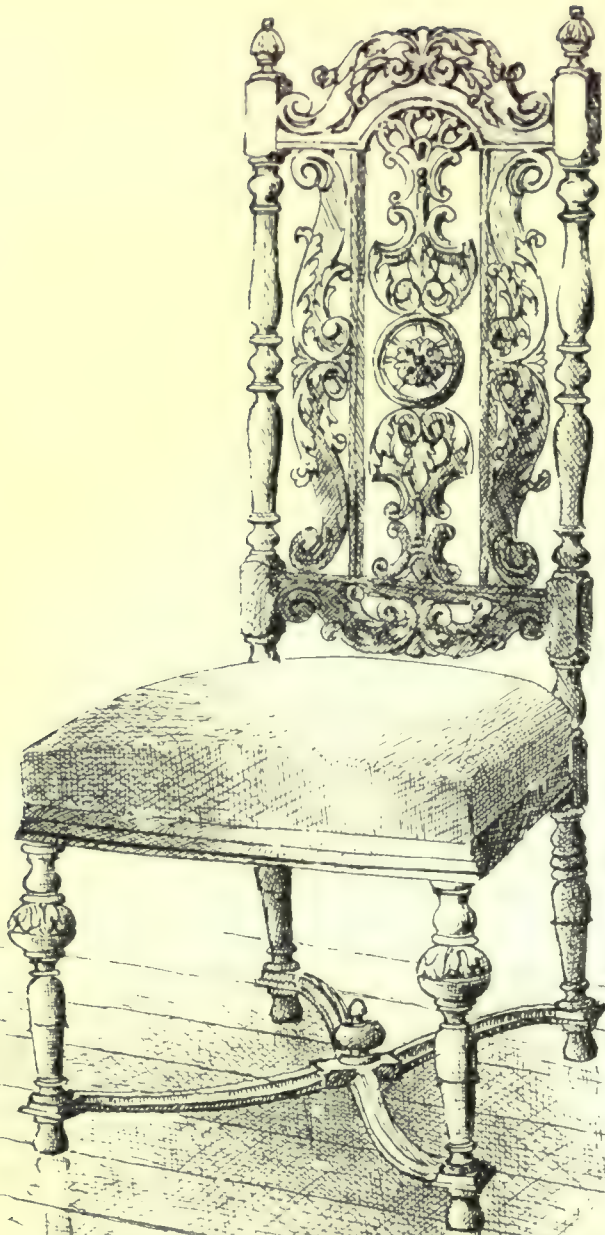
Surely it is worth while, even in these times of stress and of enforced thrift, when we have been piling up enormous debts for repayment by future generations, that we should also, so far as we can, secure for them the means of obtaining that personal acquaintance with the environment and the craftsmanship of past generations, in relation to their daily lives, which we ourselves have so far, if in a rapidly diminishing field, partly been able to enjoy. In no way, I believe, can such a heritage be better preserved and handed on than by the plan which is here put forward. It would, I am convinced, be worth a good deal of trouble on the part of the official leaders of the State to ensure that, in future years, the "House of the Wars of the Roses," "The Tudor House," or "The Restoration House" shall be as familiar in guide-books as Knole or Warwick Castle is to-day. Even "The Early Victorian House" should be preserved—though this book does not deal with such a building—on the same principle which has kept for our edification the instruments of torture in the Tower and some of the pictures of the Chantrey Bequest, that

is to say, of affording examples of the evil, as well as of the good, in the taste and habits of our ancestry at a particular period.

Alas, there are hundreds of people, rich in gold and poor in taste, possessing at present the houses and the furniture and the pictures of unfortunate families who loved, and who mourn, their lost homes and treasures. Such is the march of "Progress." The Minotaur, now many-headed, devours the very soul of the beautiful places he has secured, admiring them no more than, in the mythological age, he admired the beauty of the youths and maidens whom he thrust between his hideous teeth. The occupation of a fine "place" in the country may give some social advantages to the climbing stranger who buys or hires it, and there, regardless of its associations and its charms, he entertains week-end parties of his fellows, mixed at times with people who at heart know and feel enough to deplore the desecration of the house and its surroundings.

It is not always the impoverished lovers of the old houses who sell them to the money-changers. Too often an heir succeeds who has no feeling for the associations of his old home. Two or three years ago, for instance, a house of centuries, filled from its stone-floored and panelled hall to its dormered attics with the furniture and art of its early years, comfortable and cheerful, not a museum or a show-place, was in the possession of an old man who had inherited it from a line of ancestors. He was sometimes heard to say: "No one else cares for the place and for all these things." He died, and within a few months the whole contents of the house were sold off by his heir, the house itself being reserved to be "put up" later. Heavy taxes and the necessary division of property may frequently force such sales now, but in too many cases the heirs, or their wives, prefer modern houses with modern furniture to the ancestral home.

There is another sort of Vandal, who, in his own way, greatly appreciates the work of architects and other artists while failing to understand what is the meaning of fine art. He belongs to an ancient



see  
29/16.

WILLIAM AND MARY CHAIR





type. Isabella d'Este, one of the most persistent art patrons who ever lived, whose personal concern in the pictures she ordered was so keen that she wrote meticulous instructions for the composition and the details even to the greatest painters of her day, thought nothing of having Mantegna's frescoes recoloured by other hands when she was doing up her house in anticipation of a visit from a specially distinguished guest. The adaptation of well-preserved and beautiful houses of a great age, as modern dwelling-houses, when such adaptation necessitates the practical destruction of the original character of the building, is hardly less melancholy than the treatment of Mantegna's work by Isabella d'Este.

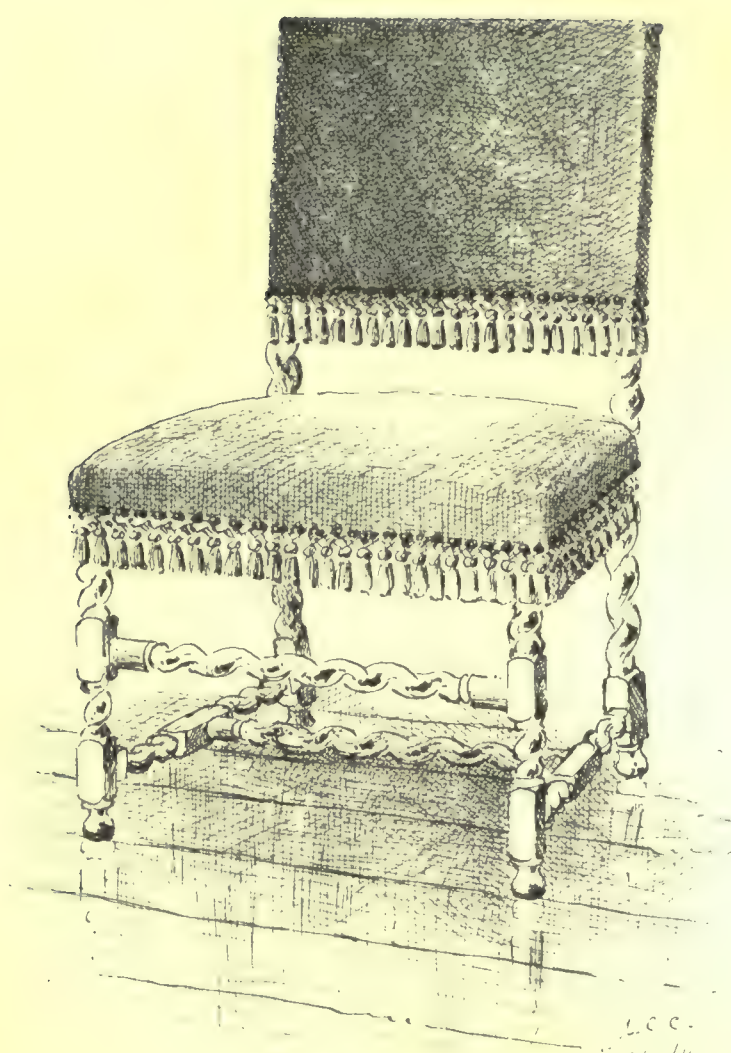
Up to the middle of the nineteenth century there was, in the heart of Kent, a small house known as Nurstead Court. This house was certainly built in the fourteenth century; as a drawing made shortly before 1850 shows, it had never been structurally altered, and remained an exceptionally perfect and also beautiful specimen of the smaller manor-houses of the day of Edward III, so rich in the making of English history. It was just an open-roofed hall, the walls of stone, the roof of timber and tiles. The windows, with their cusped tracery, ran up into charming little gables whose tops projected from the sloping roof. No better proportioned, simply adorned, or typical bit of domestic architecture was ever preserved through five centuries. But in or about 1853 Nurstead Court was so thoroughly turned into a Victorian house that when the process was completed it was hard to say whether one saw the old place transmogrified and enlarged or a new place altogether. This was just such a case—houses of the time of Crecy being very rare in England—as, if a law like the French one concerning “*Monuments Historiques*” had been in force on this side of the Channel, would have brought its provisions into operation. Our own Ancient Monuments Act is too permissive, lacking the drastic power of the French law. A priceless relic of a great past is here to-day and is gone to-morrow, because it is nobody's business

to preserve it, and it suits the convenience or the pocket of some Philistine, native or naturalized, to destroy it, or to mutilate it past recognition. Only the arm of the law, raised at once in prevention, can save such relics from ruin.

A worse case than that of Nurstead Court nearly happened some time in the first half of that same Victorian Age. The famous house known as Shakespeare's birthplace, which had certainly belonged to his father, was almost sold by its possessors to the American showman, Mr. Phineas Taylor Barnum, with a view to its removal to the United States for re-erection and exhibition there. I was told by Mark Twain, who had the details of the story from Barnum himself, that the deed of conveyance lacked only the signature of the purchaser, when he was so moved by the outcry in the press that he agreed to cancel his option on the repayment to him of his out-of-pocket expenses. The Dick Whittington Tavern, and the row of gabled houses in Cloth Fair, all worth preserving, have been quite recently removed, to the great loss of all who appreciate historic architecture.

Another instance of home-grown and happily defeated Vandalism comes from Kent. The handsome Westgate at Canterbury, built in the age of Chaucer by Archbishop Sudbury, was within one vote of demolition in 1850. The advocates of destruction tried to justify their proposal by the argument that the stones of which the old gate was built would make excellent material for repairing the streets. On a division the voting was equal, but the Mayor was happily no Vandal, and his casting-vote saved the gate. And what was the origin of the motion for removing it? Merely this, that Wombwell's celebrated menagerie was about to visit the city, and his advance agent had found that the caravans were too big to go through the gate. So Mr. Wombwell had petitioned the Corporation to have the obstacle cleared away! The Bargate at Southampton, another of the most characteristic of mediæval city relics, was only saved in the twelfth hour by the application of the new-born Ancient Monuments Act.





L.C.C.  
29/7/16.

CHAIR  
XIX C.  
South Kensington Museum





The Tudor Gateway in Chancery Lane, marked for destruction at the end of the nineteenth century because it protrudes beyond the modern building-line, was with difficulty saved by agitation in the Inns of Court and in the press.

Let us not forget that many notable examples set by associations as well as by private individuals in the preservation of fine halls and mansions could be given. Unfortunately there are more examples of indifference to every claim but the utilitarian or financial.

Perhaps if England were like France in this matter, we should not have to deplore the final destruction in London of the house in Great Queen Street where Boswell, and afterwards Sheridan, lived, or the progressive ruin of Arch Row, that west side of Lincoln's Inn Fields which, up to a few years ago, afforded a succession of excellent specimens of the style of Inigo Jones. Nor should we, I think, have to record that Catherine Court, in Seething Lane, a perfectly preserved group of merchants' houses of the seventeenth century, was, in spite of much expostulation, utterly destroyed by the "Port of London Authority," which wanted the site for its own offices.

Apart from fashion, the reason why so many of us are fascinated by old-time examples of man's handiwork, and prefer them to perhaps more convenient and ornate imitations or novelties, is psychological, and cannot be stated in any way that would save the lover of old work from appearing ridiculous to the obtrusive class for whose pleasure, profitable to others, the names of so many "White Hart," "Bear," or "Red Lion" hotels have been changed to "Grand," "Imperial," or "Métropole."

If the study and enjoyment of the past were to be wholly extinguished, as the Futurists appear to desire, much of the food on which the intellect of thoughtful men feeds would be lost, and the effect on the world would be of the same kind as that which we frequently notice in individuals who, whether from lack of education or from temperament, take no interest in anything outside their immediate

environment. Dr. Johnson's remark, chosen as a motto for this book, is directly applicable here: "Whatever withdraws us from the power of our senses; whatever makes the past, the distant, or the future predominate over the present, advances us in the dignity of thinking beings." That sentence may help to reconcile even the Futurists to the plea advanced in these pages.

To those, and there are millions of such people, who have never felt the least desire to enter South Kensington Museum, the Louvre, or any other store-house of art and social history, it is almost useless to talk about preserving old houses, however lovely in their appearance or rich in their associations. This book is written to appeal not to them, but their fellow-citizens for whom neither is modern fiction a sufficient literature nor the cinematograph a sufficient art-exhibition. It is written to be read by those who believe that the man who confines his interest to his own age misses the larger part of the means of intellectual happiness.

In discussing the question of preserving any particular buildings, it is well, in the first place, clearly to understand that the mere quality of antiquity is not in itself sufficient to justify preservation. Newton's house in St. Martin's Street was so poor a specimen of its period, the first quarter of the eighteenth century, that, without its personal associations, it would scarcely have deserved a word of protest when it fell unless it had been one of the last remnants of its age. Boswell's house in Great Queen Street was so handsome that it ought to have been preserved *in situ* if no one of any fame had ever entered its doors. Catherine Court was a living part of seventeenth-century London still useful in the twentieth century.

As the best means by which the principal object I have in view, the preservation and equipment of representative old and beautiful examples of English domestic architecture, may be secured, I propose that the French system of maintaining National Monuments should, with certain changes and additions, be adopted in this country by





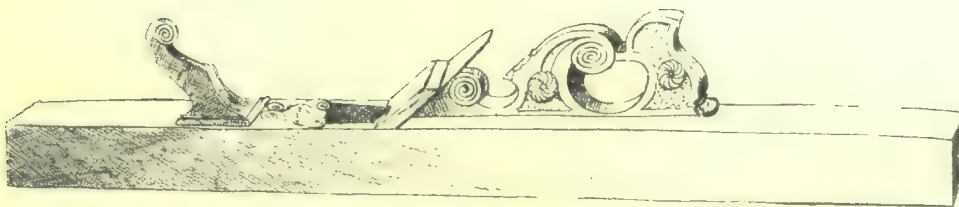
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JOINTER PLANE  
177 1  
South Kensington Museum



amendments of the Ancient Monuments Act of 1913, with certain new clauses providing for the purchase and up-keep of scheduled houses, to be carried into effect either by the State or by the National Trust. During the last five or six years we have learnt a good many things from France, and France has learnt a good many things from us; among others, our traditional phlegm, our calm persistence in the face of all discouragement, has made an impression on our Allies in the life of war. Would that, in the pleasanter life of peace, the French spirituality, the "Soul of France" as it has been well described, might make an equal impression on us. I do not believe that the Latin races are naturally endowed with so great a superiority in æsthetic feeling over the so-called Anglo-Saxons that these latter must for ever appear as unappreciative materialists beside them. But whatever may be the reason, partly to be divided between school and home influence, the ordinary British man and woman are too often almost incapable of forming a personal opinion on anything outside the immediate facts of private life. Capable or not, they dare not utter such opinions. They can or will only adopt as their own some stereotyped judgment that is continually reproduced on all sides in the "endless chatter and blast" of spoken or printed small talk.

Thus it is that, from generation to generation, the facile landscapes of artists, or the treacly romances of novelists, whose bank-books, if we could see them, would afford sure evidence of almost lifelong prosperity, are gushed over and become as fetish-images in a debasing æsthetic creed. Ask nine out of ten, or any proportion you like of the people who crowd to a Burlington House exhibition, or who make out lists for the circulating libraries, why they have stood so long before "The Shades of Night are Falling Fast"—on the line at the Academy—or why their book list is headed by *The Nosegay*, and they can only express astonishment that you should, by implication, dissent from the justice of their admiration. Of any kind of expression of their personally-formed opinion, you will get none whatever. Of



course among the "well-dressed" classes—class distinctions of any kind may be evil, but it is impossible to ignore them in a discussion on national taste—the *nil admirari* influence of the Public Schools, in all things save sports, has a powerful effect. The author of *A Public School in War Time*, published in 1916, puts this last point tersely enough when he writes: "Our faults are known to all; an idolatry of physical prowess to the detriment of the cultivation of the brain, a lack of imagination, and a blindness to the beautiful which almost passes belief."

The people at large are ready enough to express admiration; the trouble is that it is borrowed admiration for things that are, at the best, usually deserving of only a very small part of the praise so freely bestowed.

"Praise, praise, praise," was the advice given to the public some years ago by the author of many entertaining comedies. And praise we do, almost with one strong voice, art and literature which are as likely to survive the test of time as the palaces of the White City or the fortunes won at Monte Carlo. As for our architecture, much of the ugliest, unhappily, is built strongly enough to endure, though there is some reason to doubt whether the fact that it is supported and bound together by girders of triple steel, may not eventually contribute to its ruin.

If any one really desires first-hand evidence of the difference between France and England in the appreciation of art, let him visit any great public collection, in London or the provinces, on a general holiday, and let him watch and discreetly listen to the people as they comment on the pictures or sculpture. Then, while his impressions are still fairly fresh, let him go and repeat his experiment, "somewhere in France," a very different "somewhere," he may gladly reflect, than the phrase was first intended to suggest. He need not even be able to hear much of the English or the French spoken, nor if he hears to understand more than a few words. The eye alone will



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convince him, I think, that, while most of the French people appreciate the art, most of the English appreciate only the "story" told by the artist.

In the time before the return of European barbarism, now checked in its course, there was nothing of more glorious beauty to be seen in the world than the rose-windows of Rheims. The memory of a first vision of those exquisite harmonies, as the sunlight shone through into the shadowy cathedral, must be among the purifying influences in many a mind. Yet there are countless minds, well educated in the common meaning of the term, to whom such a vision is of no account, is not indeed a vision at all, but a mere "sight." To speak generally, and of the white races only, and mindful of innumerable exceptions, it may be said that, while sight-seeing is more especially a Teutonic characteristic, vision is Latin. It is vision that makes possible the true appreciation of the past, as also the understanding of the future. "Visionary" is a term of contempt more used in England and America than elsewhere, because the ordinary Anglo-Saxon believes, like the modern Teuton, in material gain as the touchstone of the "worth-having" in life.

And the vision which the Latin races possess in a higher share than ourselves is closely connected with temperament. That last is a much-abused word, and is often called up to excuse a good deal in modern life which finds itself in need of explanation. But, for all that, temperament is one of the most precious, if also the most dangerous, of human qualities. Lacking it, we are permanently, hopelessly, crippled in our imaginative faculty. The sense of beauty in architecture, sculpture and painting, which has made Paris as much the capital of the world in art as London is the capital in commerce or New York in millionaires, was born of temperament and is nourished by it still. With a cold heart it is impossible to appreciate the charm of noble buildings, of lovely gardens, of the song of the thrush, or of the laughter of the sea.

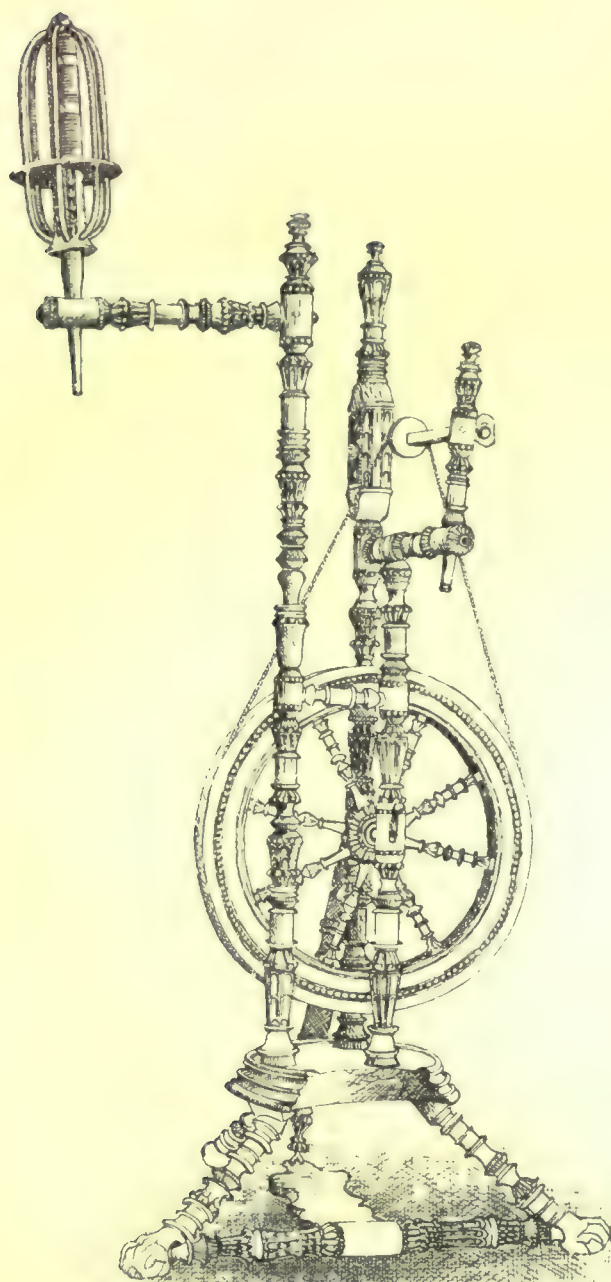
## CHAPTER II

### THE PROGRESS OF THE HOME

Animal Architecture—Man and his Shelters—Inverted Nests—Rectangular Huts—Lake Dwellings—The Roman Villa—Angles and Saxons—Timber Frames—Bays—Norman Houses—Increased Accommodation—Courtyards—Internal Ornament—Use of Bricks—Absence of Passages—The "Screens"—Galleries—Mortar, Good and Bad—Strong Buildings—"Fire!"—Parapets—Corridors and Landings—Stucco.

**W**HILE in most forms of constructive industry man has been the pioneer, in domestic architecture he has followed and developed the examples set by birds, beasts, and insects. Few references are necessary to establish this truth. The storied strongholds of the wasps, the closely-set cells of the bee, the turrets of the white ants, the snug one-roomed dwellings of many birds and the huts of the beavers, are enough to show that, whether we choose to regard such work as due only to instinct or partly to intelligence, some essential principles of construction have been applied with complete success by builders who certainly owed nothing to the assistance of man.

European man, whencesoever he came, is found, at the dawn of history, nearer to the smaller birds and the beavers in his architecture than to the tent-dwellers who, from a remote past, have watered their flocks on the oases of Arabia or of North Africa. On torrid plains where protection from excess of light and heat is the first reason for a shelter, some leaves from the nearest clump of palm-trees provided all that was necessary until the increase of flocks and herds furnished the skins of beasts for tents, to be followed in due time by woven



SPINNING-WHEEL.  
EIGHTEENTH CENTURY.  
*South Kensington Museum*





materials when civilization had made the immense advance implied by spinning and the methodical crossing of the warp and the woof.

In the forest climes, where cold and wet first impelled some sensible man to erect a "home," every cave in his neighbourhood, if there were caves at all, being already occupied, the example of birds was so far followed that the man gathered sticks, oziers, ferns, leaves and moss to build his dwelling; only, as he built on the ground and the rain bothered his wife and children more than the dripping branches bothered the nestlings, he made his "nest" the other way up. So, in some parts of the world, the "home" remains to this day. African natives, and Asiatic hill tribes, still dwell in huts which, turned upside down, would be excellent nests for the rocs, if those giant birds appeared to us out of the misty sky of oriental mythology.

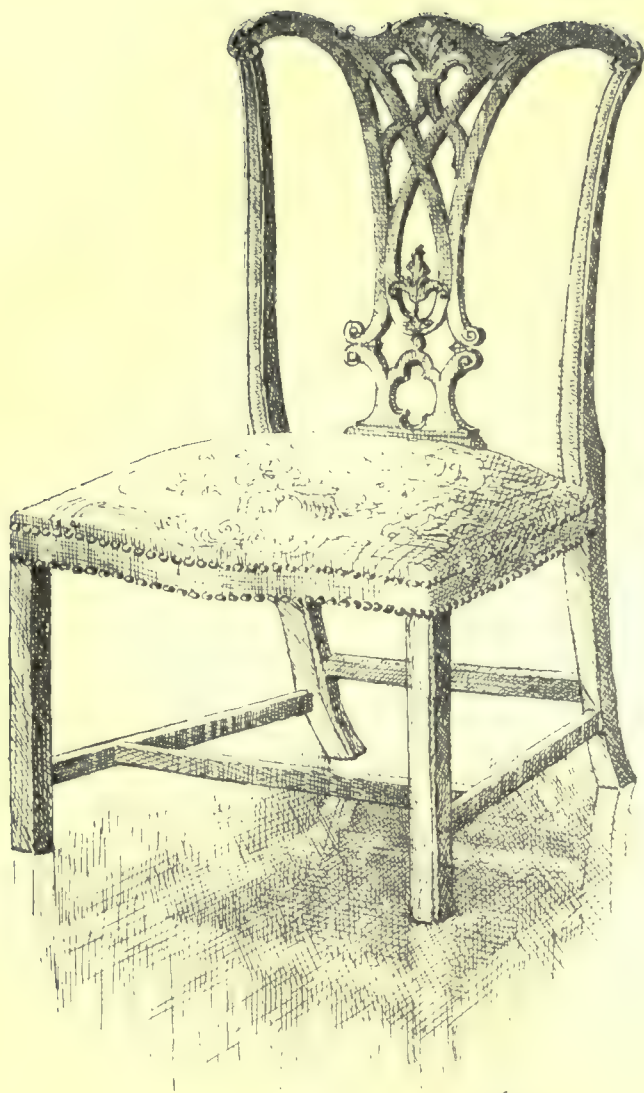
In spite of the art of the cave men or women, as proved by the horn-carvings of Derbyshire and the wall-decorations of the Dordogne, utility was probably the sole motive of the first house-builders, as we may believe it will be of the last, if education follows the lines most in favour at present. The wind and the rain beat against and penetrated the bower, or the hut of loose stone, and the master thereof, having perhaps looked more closely into the nest of a thrush or an ousel, fetched mud from the pond and plastered his house till it was holeless for the time being.

In Europe, howsoever man first built his home, he came in time to the conclusion that the best and cheapest way, cheapest in the expenditure of labour and the durability of the work, was the post and cross-beam plan. Pairs of more or less upright fir poles, connected by cross poles, gave the first form of the strong rectangular dwelling. Gibbon's remark that the German huts, being "open on every side to the eye of indiscretion or jealousy, were a better safeguard of conjugal fidelity than the walls, and the bolts, and the eunuchs of a Persian harem," is characteristic, and no doubt partly true. But it

is fairly certain that, in the cold north of Europe, the uprights and roofs being once in place, sides and ends were added, without much cogitation, in the first bad winter following. Where stones or flints abounded, the walls were sometimes loosely made of them, the interstices being filled in with mud or puddled clay. Yet still the rain came in through the roof, and European man, who had seen the waters rushing down the hillsides, had the wit to discover the ridged or gable-roof, the (possible) pre-existence of which in Eastern lands was unknown to him. This roof he covered, as he often continues to cover it, with straw or rushes. Thus the greatest charm of the old domestic architecture of Western Europe results directly from the need to keep dry indoors. Almost everything in architectural design that is really beautiful is at least as useful as it is beautiful, and no better example of this truism can be found than the gable.

It may be that strength in the construction of timber and mud dwellings was largely induced by the lacustrine habit. Among the earliest buildings, at any rate in Western Europe, which possessed strength as well as convenience, were the huts built on piles in the lakes. The supporting piles of whole villages of such dwellings have been discovered, in several parts of Switzerland, Britain, and elsewhere, either under the waters of existing lakes, or in dry or marshy ground where lakes used to be. How the houses were built, and how our forefathers dwelt in them, may be learnt with some assurance of fact from a consideration of similar villages among the maritime mud-flats of Borneo and some other regions at the present day.

Apart from a few strongholds of stone or of chalk, inhabited by chieftains and their immediate followers, there were scarcely any large buildings in England of a really durable kind till after the Roman occupation. The Roman villa, with its narrow bricks, its stone jambs and lintels and girders, taught the Briton the elements of masonry, and, when the Romans had long departed, the richer men among the Anglo-Saxons were constructing their homes with the stone doorways



R.C.  
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CHIPPENDALE CHAIR

*Lent by Lt.-Col. C. B. C. Lyons to the South Kensington Museum*





and window-frames of their predecessors in conquest, and with timber beams such as had been in common use in Northern Europe during a long past. The Anglo-Saxon builder braced his walls with oak, where the Roman had preferred stone. Apart from that fact, the transition from the Roman villa to the Saxon manor is remarkable for the general disappearance of those "modern conveniences," the bathrooms and hot-water system, which had been present in "all the best houses" of the Italian conquerors in Britain.

Generally speaking, the Angles and Saxons, who in their turn imposed their civilization on Britain, depended much less on their Roman forerunners in this island than on their own past habits in the country of their origin. There the gable was a principal feature of construction, and, from the time when they began to dwell permanently in Britain, the evolution of the English house went forward all the more rapidly because their tools, especially the adze, were much superior to those of the Britons. The pole-supported shelter already mentioned was barbaric compared with the buildings of the people who settled in our island in the fifth century.

In those days curved branches of oak or other forest timber were planted in the earth in pairs, at more or less regular distances apart, each pair, with a cross-piece which, just above the common height of a man, connected the two posts, forming a letter A with the sloping side-pieces somewhat bow-legged. Commonly the walls were still of plaited ozers, or "wattles," that is to say, wicker or hurdle work, coated with mud or clay. When the desire for more substantial walls came to the occupants of such dwellings later on, they often built round the existing timbers in such a manner that the posts were embedded in the new walls, much as we may sometimes see old trees springing from new boundary walls in suburbs where the local authorities have the decency to preserve trees as among the amenities of civilized life. All honour, may I say in passing, to those Urban Councils in whose districts big oaks and elms and cedars grow out of the pavement, to

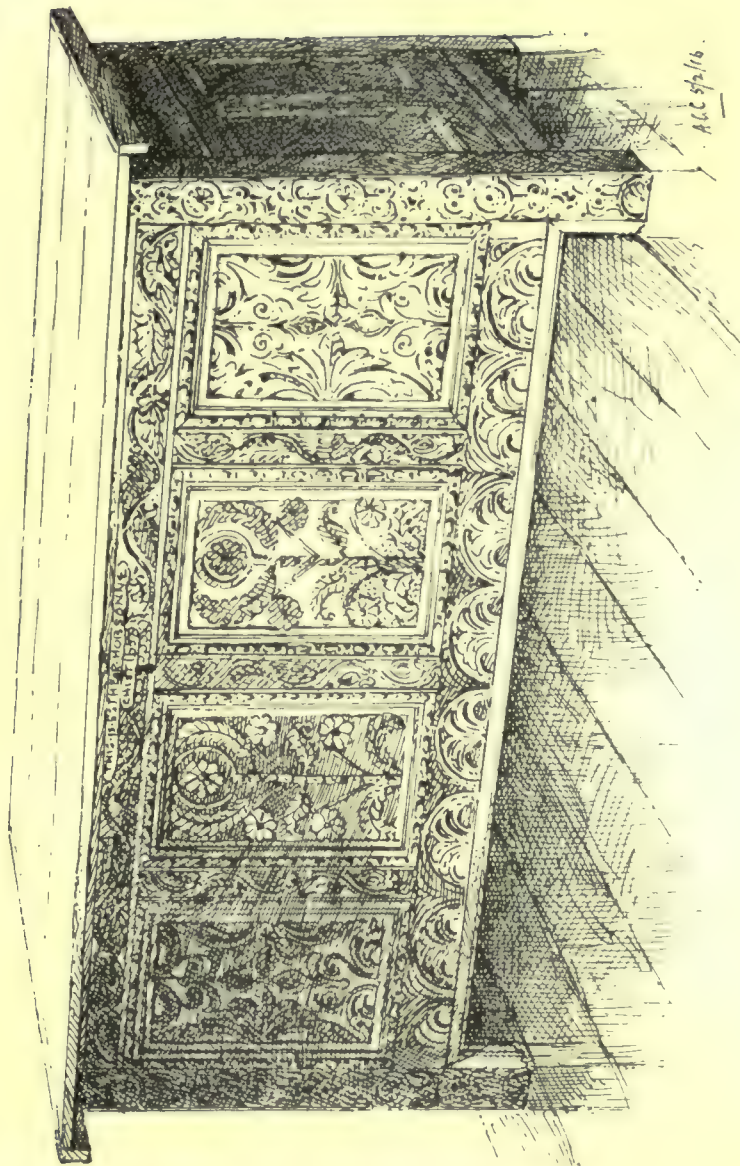
the occasional inconvenience of nursemaids, but to the great saving of natural beauty.

Thus, from his first home in a cave, man had moved into an inverted bowl of mud and sticks or stones, or into a rude shanty of branches and leaves, and at length into a framed house. The rafters were arranged much as they are now in barns and gabled lofts. In many farmsteads the men slept in an open loft above the horses, as they often do in France at the present day, while the women slept in like quarters above the cows. In either case, a pallet or a truss of hay or straw afforded a sufficient bed. The strong wicker or lath work, which in the early days of real "building" had been the walls of the house, frequently became the skeleton on which the later walls of plaster and rough-cast were built up, but the fact that it was concealed from sight did not cause it to be less carefully plaited, and it was left for comparatively recent ages to reduce the method of lath and plaster work to the state in which it is commonly found to-day.

Few more striking examples of the changes from the days of guilds and craftsmen to those of jerry-builders and their men could, indeed, be found than the comparison between the strong plaited lath-work which supports the plaster in so many Tudor walls and ceilings, and the laths, nailed side by side to deal rafters or uprights, which may be seen in almost any house now in the process of erection. But we must not get so far away from the early architecture.

When the rectangular house had become large enough to need internal support for the roof, the upright posts usually divided the interior into a nave and two aisles. The positions of these posts and the dimensions of the aisles were decided by the size of the cattle in which the wealth of the rural householder largely consisted. Interior posts or pillars necessarily divide a building into what, from time immemorial, or thereabouts, have been called "bays." The regular width of each bay was one perch—16 feet 6 inches. A team of four oxen, standing abreast, occupies that width, and the farmer whose





OAK CHEST  
1657  
No. 2, Kensington Museum.





house had four bays very likely possessed sixteen oxen, or, especially in later days, oxen and horses together.

Time passed, and as the use of stone without timber uprights became more and more understood and appreciated, the "aisles" became less frequent, and the supporting internal columns disappeared. Vaulting, which, in the twelfth century, marked a great advance, dispensed, of course, with most of the interior timbers.

The Norman house—neither castle nor cottage is under consideration—was usually rectangular, with a vaulted ground-floor, and an upper floor reached by external steps. On this upper floor, where the hall, or principal room, was generally situated, window-seats, forming part of the structure, were commonly provided. The ground-floor or under-croft was chiefly used for storage and as a working-place for the household. The hall was the family living-room; from it one entered the "chamber," which served as boudoir and chief bedroom. Sometimes the ceiling of the hall and chamber was flat, and there was a large dormitory above them, under the gable roof.

The thirteenth century saw little change in the general plan of the house, except for the more frequent addition of a wing at right angles to the main building, containing two, or sometimes three extra rooms. In the following century (fourteenth) the rooms and the fire-places became more numerous, and internal staircases began to exist as normal features.

With the fifteenth century, the practice of building round a courtyard had become prevalent. Many of the larger manor-houses surviving from this period have gateways in the middle of the front "side," flanked by octagonal towers, as at Wingfield, Suffolk. The fifteenth was the last century in which the moat, common from the Norman time, was dug as a regular part of the preparation of a new homestead.

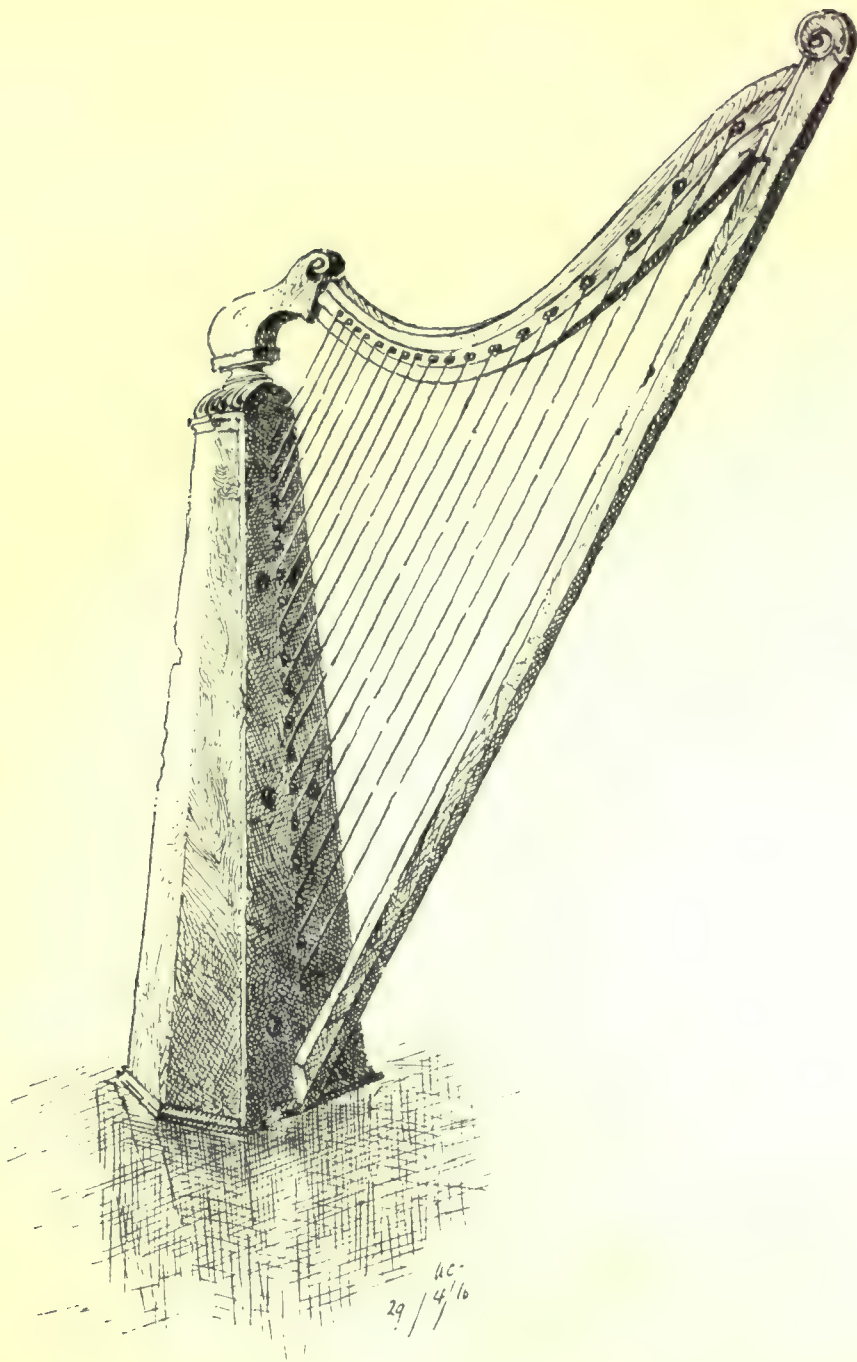
The internal decoration of houses, which developed a good deal in the fifteenth century, notably in the carving on fire-places, the

mouldings of doorways and windows, and on wooden lockers, was carried much further by the general use, in the Tudor age, of carved wainscoting, while the internal roof-timbers were now more elaborately adorned, and plaster ornament was largely used. Towards the close of Elizabeth's reign such ornament became profuse.

At least as early as the second half of the thirteenth century bricks were occasionally used for house-building in this country, especially in East Anglia, though it was not till a hundred years later that brick houses were commonly built, and then, with rare exceptions, only in districts where suitable stone was unprocurable. At the present day there are still many towns and countless villages, notably in the West of England, where a brick house is almost a curiosity, as, on the other hand, there are many districts in which a stone house is exceptional. But the canals and the railways have done much to modify the dependence of builders on local materials.

From the early years of the sixteenth century brick houses have been common, and we associate red brick almost as closely with Tudor and with Jacobean architecture as with Queen Anne and Georgian. Unhappily, the beautiful effects produced by the taste of our ancestors in the early days when bricks were made by hand are no longer produced under the existing mechanical conditions. In the sixteenth century, when English brickmaking, reborn, one may almost say, was at its best, many of our most beautiful houses were built of bricks from the local clay. These bricks were baked slowly, with wood fuel, the fumes from which, it is probable, caused the bluish glaze at the ends, wherewith the diaper patterns on walls were produced.

A cardinal fact in the history of domestic architecture is that, until the eighteenth century, there were, as a rule, with certain exceptions to be presently mentioned, no passages in our houses. The unsophisticated visitor to Hampton Court, to Versailles, to Knole or to Aston Hall is frequently heard to remark on the "funny" way in which the rooms are entered and left through other rooms.



WELSH HARP  
SEVENTEENTH CEN. 1661  
*Donatison Collection, Royal College of Mus.*





The exceptions were, from about the end of the fourteenth century, the corridor called the "screens," which divided the buttery from the hall, and led through to the kitchens and offices; and the upper galleries which sometimes came between certain rooms and the open space over the courtyard. Of course, the absence of a passage implies also the absence of such complete privacy as, in the nineteenth century, English people, perhaps more than any other, used commonly to regard as essential to their happiness.

Boswell, in his account of his journey through Scotland with Dr. Johnson in 1773, tells how at Slains, "an excellent old house," the Earl of Erroll "had built of brick, along the square in the inside, a gallery, both on the first and the second story, the house being no higher: so that he has always a dry walk; and the rooms to which formerly there was no approach but through each other, have now all separate entries from the gallery, which is hung with Hogarth's works, and other prints." Here we see in a comparatively modern instance the evolution of the glazed corridors, often found in old houses built round courtyards.

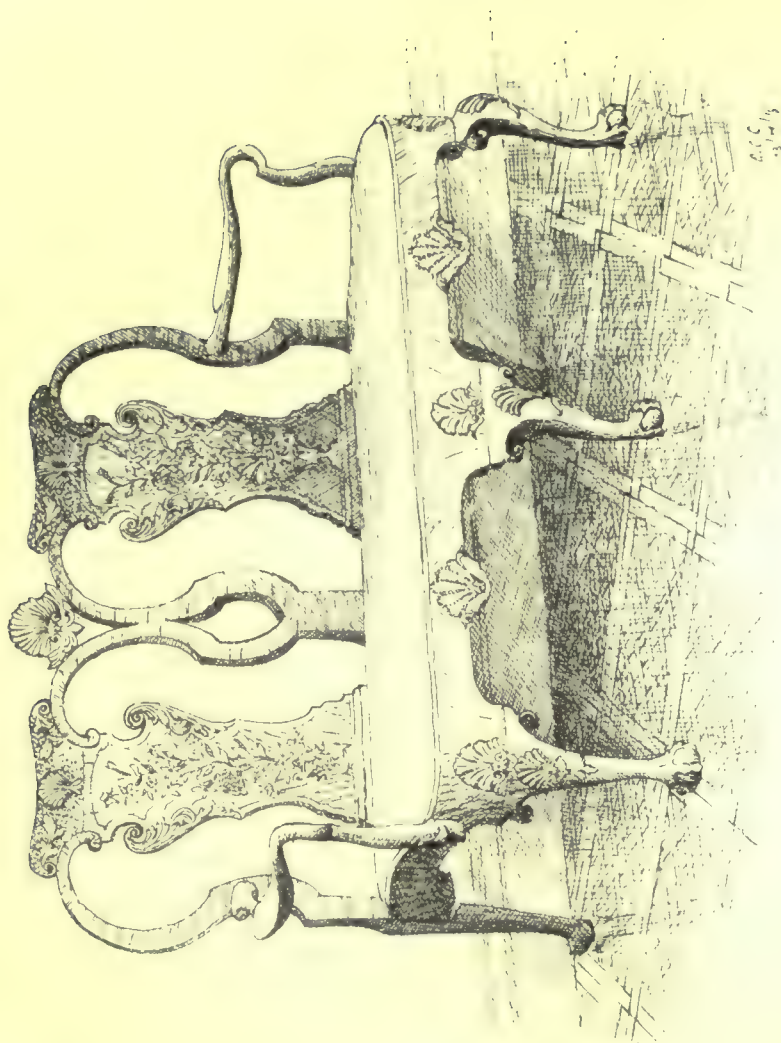
By the time of the Commonwealth, the dwelling-house of the prosperous country squire or the town merchant had reached the stage when it possessed every principal feature, except passages, found in the houses of two centuries later. Passages, then, which only began to be general in the first half of the eighteenth century, altered the conditions of life greatly in such houses as had no galleries. Where galleries existed, so that bedroom and other doors opened on to them, the only disadvantage, as compared with a modern house, was that if the galleries were open to the air, as they are to-day in the old George Inn near London Bridge, still happily in full business, the way from the parlour to the bedrooms passed through the cold air on winter nights. Many villas, with what are called "well" staircases, are built at the present time without passages, the landings supplying the way from room to room on the upper floors, and the sitting rooms opening

off the hall. Indeed, in many modern houses of large size, as in those of former centuries, passages are to be found only in the wings.

The methods of building in stone and in brick, as distinct from the design, have not changed much throughout the ages since man learnt to cut the stone and to fashion and bake the bricks. Many of the Roman walls are better built than most modern walls, chiefly in the fact that the mortar is much more adhesive than that made to-day. The mortar of the ancient Romans often was, and is, so strong that the stone decayed before the mortar, which is more like cement than is the crumbling rubbish picked by the sparrows out of our suburban walls.

In almost every respect, domestic architecture generally, from the Wars of the Roses up to the eighteenth century, was much more durable than that of our own times. The steel-framed buildings which we have copied from America, and the permanence of which has yet to be proved, can scarcely be regarded as architecture: they are more in the nature of engineering.

It is a commonplace remark that the half-timber houses of our ancestors were naturally much more inflammable than the houses that are built to-day, and the Great Fire of London is offered as an example of the dangers of such buildings, especially when massed together. There is not nearly so much truth in this idea as is generally supposed. The utter inadequacy of the methods of fire-extinction, due to the primitive conditions of the water-supply and of the pumping and hosing arrangements—the fire-hose indeed was hardly known then—was chiefly responsible for the extent of the damage done. Had London in 1666 possessed such a fire-brigade as now exists it is almost certain that the destruction would have been confined within a radius of a hundred yards of the spot where the Monument now stands. The truth is that a modern house of the ordinary villa type, with joists, rafters, planks, doors and window-frames of deal, burns far



QUEEN ANNE'S CHAIR

66 C 10





more readily than a house of similar dimensions in which the timbers are of oak. Oak timbers will smoulder for days without bursting into flame, deal timbers will flare up into a roaring blaze in a few minutes. The reason of this difference is simple enough: oak is hard and dry when properly seasoned, deal, however well seasoned, is comparatively soft, and is so highly charged with turpentine that it provides every encouragement to conflagration.

It is not to be supposed that all the houses in London were framed and floored with oak in the days before the Great Fire, but when we remember the terrible fires at Chicago and San Francisco, both entirely modern cities, we must, in fairness to oak, admit that it was not specially responsible for that destruction of the city of London in September, 1666, which so efficiently disinfected and fumigated the narrow streets after the Great Pestilence which had devastated them during the two preceding years.

The substitution of parapets for eaves soon became much more frequent than it had been before the fire. Brick houses, especially of the kind designed by Wren and his followers, lend themselves readily, even when originally built with eaves, to the cutting of the roofs and the heightening of the walls.

Already, in the sixteenth century, the practice of removing eaves and adding parapets to the walls had been in force. Originally there was some reasonable excuse in connection with roof drainage, in days when metal gutters and stack-pipes were rare. But the original excuse has long since been forgotten by most people; hence the Clapham School of Architecture, which has penetrated far into the country, a canon of which is the concealment of gable-ends by parapets, often pierced with "ornamental" tracing, or balustraded. How strongly this absurdity prevails at the present day, the traveller by railway, in entering almost any large city, can see as the train goes along the embankments behind streets of mechanically designed houses. The broken line of gables, at the back, presents a much less unpleasing

view, even in slums, than the straight line of the parapets in front. Indeed, if every non-structural parapet in London, for example, were removed, the general ugliness of the streets in all parts would be considerably reduced. By "non-structural" is here implied something unnecessary either to the stability or utility of the building.

From the time when the square-built brick house came into common appreciation, the greatest change in structure has been the provision of the landings and corridors, which, except in such cases as double drawing-rooms, bed and dressing-rooms, and the luxurious "suites" of the Cosmopolitan Hotels that so nearly ruined the British, French and Italian hotel-keepers before the War, allow to each room a door of its own. The distinction between a mansion and a mere messuage, that is to say, the presence of a back-staircase, is much more general, but many very old houses of moderate size enjoyed this convenience.

The use of stucco to conceal bad brickwork is still not uncommon, but it is less prevalent year by year. Nothing much more horrible was ever seen in architecture than the stucco fronts of the Victorian Age, with ruled lines, horizontal and vertical, to "represent" the joints of stone building. Sham is the chief curse of the domestic arts of Great Britain, and even the crude utilitarianism of a corrugated iron house is less disgusting to a great many not over-sensitive people than the aggressive pretentiousness of a stucco "mansion" with its bogus "stones."

## CHAPTER III

### THE AGE OF THE CHARTER

Twelfth Century Houses—England under Cœur de Lion—Financing the Crusades—"A King's Ransom"—Benefits from the Crusades—Fresh Ideas—Boothby Pagnell—The Chimney—The Under-croft—The Hall—An Ancient Hearth—The "Chamber"—The Dormitory—Deliberate Crookedness—Furniture and Accessories—"Going to Bed"—Food and Drink—English Meat—Garden Produce—Town Dwellers—A Table d'Hôte—The Town House.

THE general type of house in the twelfth century, whether in country or town, was oblong, with a vaulted ground floor of one or two chambers, and with two or three loftier rooms on a floor above, one of these of comparatively large size. There was no internal communication between the upper and lower floors, the upper floor being reached by a flight of stone or wooden steps, usually placed sideways against the outer wall. All the rooms had unglazed windows, those of the lower rooms being, for defensive reasons, scarcely more than slits in the wall, those of the upper rooms being sufficiently large to light the interior well enough for a family of which probably none of the members could read or write.

I am going to describe as a particular example of such a home a well-preserved Norman house, which stands in the grounds of a comparatively modern residence in Lincolnshire. Before doing so I will, as a help to the understanding of the conditions under which the first owner and his family lived, give a very brief sketch of the state of England at the time when they went into residence.

It was in the classes including the substantial landowners—not noble—in the country, and the merchants in the towns, that the problems of life were then most insistent. To be poor was to live



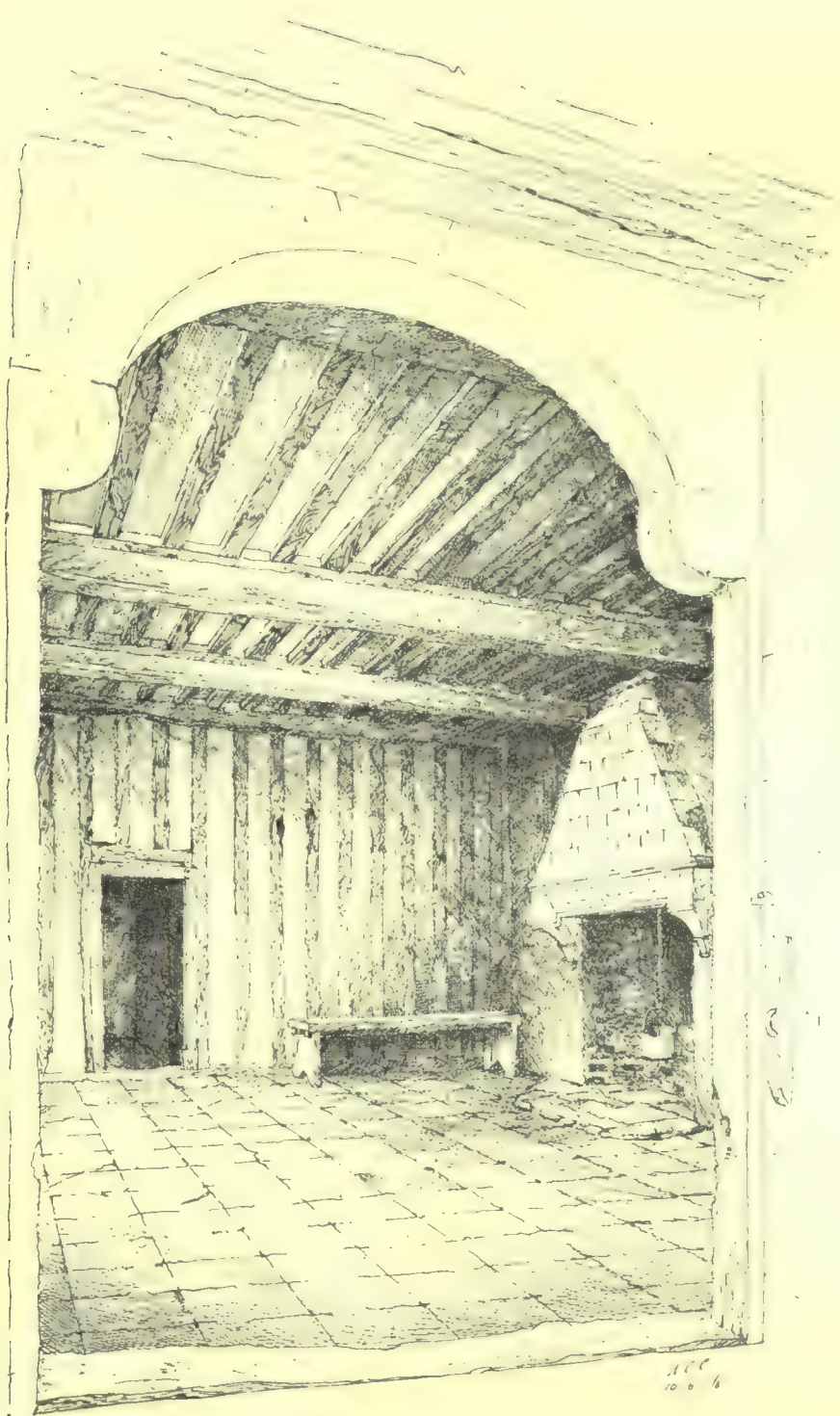
in bondage, to amass wealth was to go in fear of pillage. Barons often quarrelled over the spoils of a rich commoner much as wolves quarrel over the carcass of a fat stag. How to keep his goods safe without exciting the greed of the neighbouring feudal chieftains was the constant preoccupation of many a prosperous man in the crusading days.

The question of the Holy Places in Palestine, which, more than six centuries later, brought on the Crimean War and an alliance with France, in that ancient Norman period brought about the Crusades and a temporary alliance between the English and French kings. For those who had education enough to follow the events in their minds, and indeed for those who had not, England cannot have been a happy country in the age of Cœur-de-Lion. The capture of Jerusalem by the Saracens had destroyed the results of the First Crusade, and the Christian States of Western Europe were not only made unhappy for their more devout inhabitants by the knowledge that the chief shrines of their faith were in infidel hands, but much harder for all except the very rich or the already destitute by the imposition of a new tax on personal property to defray the expense of the English share in the Third Crusade. Hitherto land alone had been taxed. Now a tithe of all personalty was to be taken, equivalent to two shillings in the pound on the value of goods and chattels.

It was not only with straightforward taxation that the country was squeezed by the King. To enable him to help in the effort to recover Jerusalem, Richard used the most unchristian means of raising cash. Careless of the results to his unfortunate subjects, he put up the great dignities and offices of the State to the highest bidders. He is reported to have said that he would have sold London itself if anyone would have offered enough for it.

Richard's crusading adventure having ended in a German prison, the English were called upon to pay a hundred and fifty thousand silver marks for his freedom. They really wanted their truculent





BOOTHBY PAGNELL, THE HALL.



sovereign back again. Bad as the King might be, the Bishop of Ely, who had bought the vice-regal authority for three thousand pounds, was a worse tyrant still, and had fled the country to escape destruction. The King's brother John, also, had proved highly obnoxious to the people over whom he ardently desired to rule. Thus the new tax of the value of five shillings in the pound on movable property was somehow raised sufficiently to provide for the King's release. So heavy was the weight of this impost that "worth a king's ransom" was much more than a mere saying for many a year afterwards.

A strong impetus towards a new birth of thought and of taste soon began to be felt after the return of the English warriors from the East, towards the end of the twelfth century. Feudalism, in spite of the shake-up on either side of the Channel at the Norman Conquest, had long been stagnating. The exhortations of the priests, the spirit of adventure and the desire for battle urged the barons of the West to make the long journey by land and sea to Palestine. With them went their squires and followers, and a great proportion of all these warriors left their bones in Asia. Those who came back, after seeing strange lands and people in some ways far more advanced in civilization than themselves, brought with them many examples of metal-work, weaving, and embroidery which showed a refinement of design already ancient in Syria. Egypt also, Greece, and Italy had given the impress of their arts to many of the more receptive brains which returned to spread a freshly-charged influence over the rough taste of the peoples of England and Western Europe. Little did the barons think, when they set out for Palestine, that in their efforts to wrest Jerusalem from the Mohammedans they would help to sap the feudal system at home, or that, while they and their families would begin to lose power, their fellow-countrymen, whose arms were the builder's trowel, the labourer's spade and the merchant's yard-measure, would gain greatly and permanently, more especially in the increase of their liberties and the education of their minds.



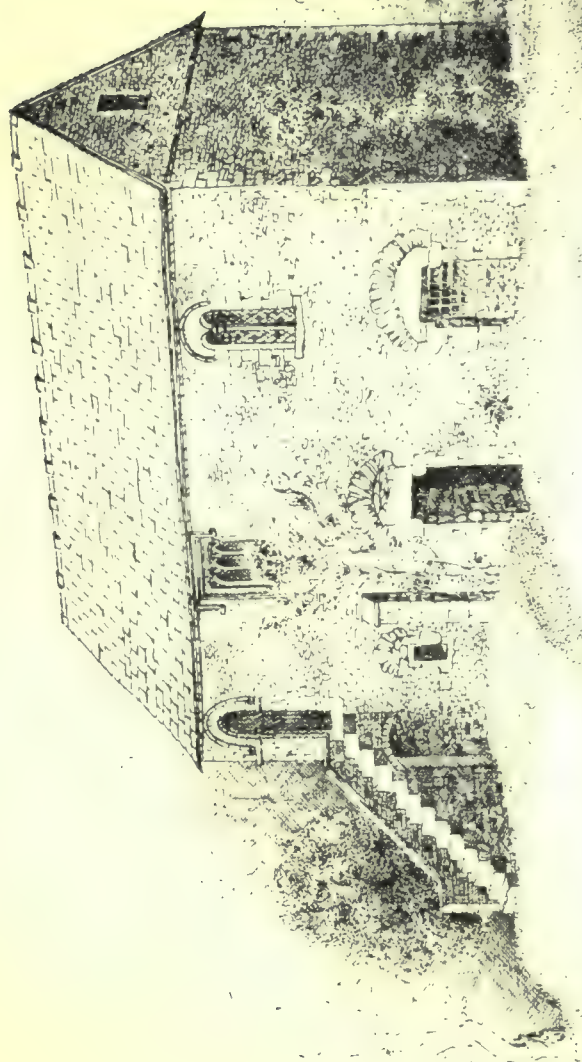
The knowledge of arts new to England, the fresh ideas on manufactures, on agriculture and on commerce, that were, without any special effort on the part of anybody, introduced into the common intelligence of the country acted like an elixir, and went far to clear away a sluggishness of character in our national industries and taste that was never so powerful again as before the Crusades. The higher branches of learning also, mathematics, astronomy, literature itself, greatly gained in this cold clime from the warrior-tours of those Normans who owned the estates of the former Saxon landowners.

The retainers who followed their lords to the East were mainly franklins or freemen, the serfs or villeins who cultivated the land, under a system partly akin to the French metayage, and partly to the *corvée*—for they paid both in kind and in service—staying at home and preventing the ruin which must have come had both franklin and villein gone off to the wars. All classes, however, suffered from the drainage of the national wealth by King Richard and his Ministers, and later on by the oppressive government of his brother. Then came, in the last year of John's ill-spent life, his one highly valuable and most involuntary act, the Great Charter. The provisions of that "Palladium of our Liberties" made life easier after a while for those classes with whose homes this book is chiefly concerned.

Thus while the substantial country landowner who built the Lincolnshire manor-house for his own occupation may have found it harder than he had expected to pay for it, he and his heirs, while the house was still modern, were enabled to breathe a freer air than could have seemed likely when the family had "moved in."

This house is to-day so little altered by man or by time that its first occupants, if their simple needs in furniture and utensils were supplied, would find small difficulty in settling down again, after more than seven centuries' absence, could some Merlin's enchantment enable them to "revisit the glimpses of the moon."

Their old house stands, facing eastward, with its base now almost



BROTHER PAGNELL

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concealed by grassy mounds. Around it there used to be a moat, long since filled up and now difficult even to trace. The length of the building is about 66 feet, its breadth, excluding the wing on the west side, is about 35 feet. The walls, very strongly built, are some 30 inches thick. The front and the north end are so clearly shown in the drawing that little description is necessary. The fine Norman doorway, at the top of the steps, leads to the principal floor: the central doorway—the design of which marks pretty nearly the date, near the end of the twelfth century—leads into the under-croft, or vaulted crypt. The irregular shape of the large stone which forms the lintel of this central door is a pleasing memorial of an age when mechanical accuracy had not become a curse in architecture. A modern mason would carefully have cut the top edge parallel with the lower. The modern architect, too, unless he were learned from experience, would very likely have omitted the rough rounded arch built into the wall above the doorway, though without such relief from the vertical strain the lintel would almost certainly have broken, as has actually happened in many modern instances.

The door on the right gives entrance to a small room or cellar, which no doubt served for stores of such kinds as were not highly perishable from damp.

The large window of the first floor, which lights the principal room, or hall, is obviously of very much later date than the house as a whole. Its Tudor style may be somewhat discordant with the Norman doorways, but it is, perhaps, more satisfactory that an architect called in to make alterations in an old building should thus clearly mark his work and period, rather than confuse posterity by copying the style of an original architect of the far past. Even a modern perpendicular window in a Norman Church is sometimes less deplorable than a modern "Norman" window in one of those unfortunate buildings in which the original windows have been restored till they look brand-new. What some modern architects are capable of in the

way of restorative scraping may be seen in the still beautiful but sadly injured parish church within a stone's throw of Boothby Hall, the Norman columns and arches whereof have been so scraped and sand-papered that the interior looks as if it had lately been left by the builder.

It should be noted that the window shown in the north gable of the old house is an enlargement, effected about twenty-five years ago, of a narrower one which, in its original form, was probably contemporary with the corresponding Norman window in the south gable.

Late in the nineteenth century the round shaft of the hall chimney, which forms so notable a feature of the house, was reconstructed with the original stones, having become unsafe from the decay of the mortar. This chimney, in accordance with the ordinary plan when it was built, rose from a wide flat base which lay against the wall like a pilaster buttress. In a comparatively small hall such as this at Boothby, the presence of a chimney at the side, with a hearth against the wall, was a luxury to be prized, but in a spacious and lofty hall, such as that of Penshurst, where there was a hooded hole in the roof for the escape of smoke, the central hearth had this great advantage, that the household could actually "sit round" an open fire, a thing which is rare at the present time for most people except gipsies in camp, and resting road-menders.

The high-pitched roof at Boothby Pagnell has more than once been re-covered with sections of an easily-split stone similar to what is known as Colley-Weston slate, and is among the most pleasing of roof-materials.

Through the central doorway one descends by a few stone steps into the under-croft, which has another and much later doorway at the south end. It is lit by small rectangular windows opening on the east and west sides. It is still partly paved, but at the south end little beside the bare earth now serves as flooring. The vaulting forms two bays, with a transverse rib between them, this rib, like each of the



cross ribs, being cut as five sides of an octagon. The ribs rest on plain corbels. The vaulted roof is made of large chips of stone embedded in mortar.

On mounting the stone steps on the outside of the house, and passing within the Norman arch, the visitor now finds himself in a small "lobby" divided both from the hall and from a small room opposite the door by thin walls of wood and plaster work. In the lobby and the small room in question there are south windows, that in the room having a window-seat in the thickness of the wall, between the splays, that in the lobby, and to the left of the entrance, being without such a seat.

On the right of the entrance is a door in the partition leading into the hall, which, though the most important, is not now the largest room, the under-croft having considerably larger floor space. The most conspicuous objects in the hall are the two big beams which cross it from east to west, supporting the joists which in their turn support the floor of the dormitory, and the fire-place.

This fire-place consists of a hearth, a projecting hood of much later date than the house, and a shallow concave recess at the back. It seems probable that the recess was cut within recent times, this particular fire-place having been mentioned in the year 1850 as an example of its period in which such a recess was lacking. The hood, as can be seen in the drawing, is made up not of three or four large pieces of stone, but of many small pieces "joggled" together, that is to say, fitted one to the other after the manner of what a carpenter calls a rebate and having some affinity with a jig-saw puzzle.

From the fire-place room or hall one passes, by a door at the east end of the farther partition wall—which is of stone, and over two feet in thickness—into the room almost certainly used by the lady of the house as her own, and as a bedroom for herself and husband; that is to say, it was the "chamber." In this room is a finely proportioned window, the outside of which is seen in the drawing, with a seat of



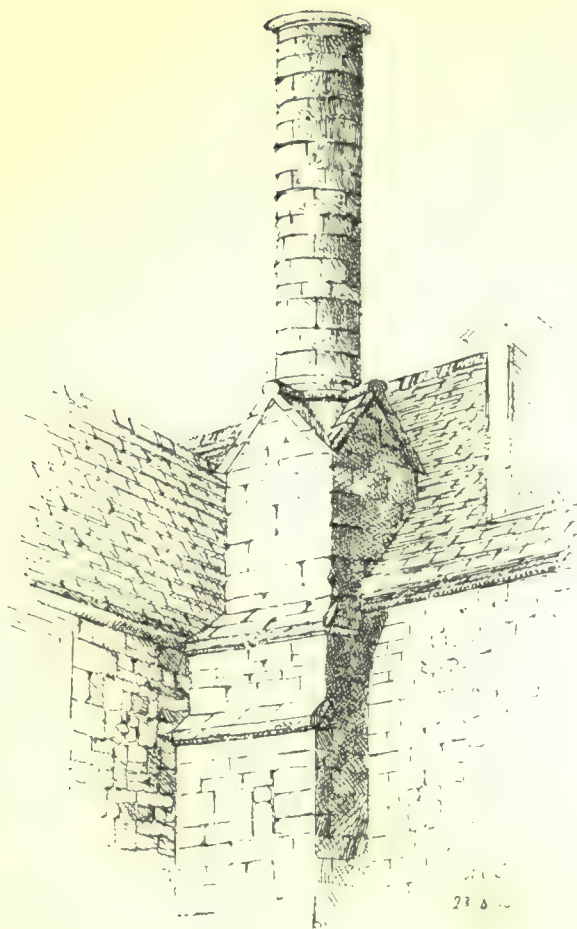
the usual kind, like that already mentioned as being in the small room near the entrance door.

The flat ceiling of this north chamber is supported by beams and rafters, some of which have obviously been replaced, but some may possibly be original. Indeed, age has given to these ancient timbers that rich red-brown colour which distinguished the timbers of Westminster Hall, and which, until about the middle of the nineteenth century, had for generations caused the belief that those Westminster beams and carvings were of Spanish chestnut. Precisely the same mistake was made with regard to the timbers of the Old Louvre.

From what I have called the lobby at the south end of the principal floor, immediately inside the door at the top of the steps, some wooden stairs of the plainest character, quite modern and probably replacing a broad-stepped ladder, lead up to the large loft, the floor of which, like so many Lincolnshire top floors, is of cement or concrete, about three inches in thickness. There is a smaller room, leading out of this larger dormitory, at the north end, and the lighting, at either end of the floor, is provided by a small window in the gable. At some period a dormer window was constructed on the west side, to provide most of the light for the larger room. I have called this commodious loft a dormitory, for such it almost certainly was, and, in the case of this house at Boothby, I think that it, rather than the chamber on the floor below, may properly be called the solar.

At the north-west angle of the house there was anciently a wing with a roof sloping from south to north. The south wall of this wing remains, but a new north wall, of equal height with the south wall, was built when other work already mentioned was done towards the end of last century, and the wing now contains one lofty room of barn-like character.

It may often strike the close observer that mediæval buildings of rectangular design are a little out of the true. This is not always, if generally, due to carelessness or to the shifting of the foundations.



CHIMNEY, BOOTHBY PAGNELL





It was a strange belief in the "dark" ages that if the walls of a house were precisely parallel the house was certain to collapse. Whether or not there is any connection between this superstition and that of the orthodox Jews, who to this day leave their houses unfinished in some slight respect, I do not know.

In the hall, a great slice of an oak-tree on trestles was the table for most purposes. Rough benches and a joint stool or two, with one or more oak coffers, were the sufficient seats. A few earthenware pans and iron stew-pots, some wooden platters and some wooden spoons, some knives, one or two drinking-horns, a barrel of beer or of mead, some leathern wine-jars, a hutch for bread, and some bacon hung in the smoke of the wood fire, were the principal "accessories." There might be some woven hangings; there would almost certainly be rushes on the floor, amid which dogs gnawed the bones left from yesterday's dinner.

Household furniture was indeed not very much more prevalent in those days than are snakes in Ireland or owls in Iceland to-day. If the master of the house was a stickler for his own dignity, a low dais or platform was placed at one end of the hall, whereon stood a separate table, running across the room, with a solitary, roughly-carved elbow chair behind it for the master's use.

In the rooms of the first floor and in the lofts the family slept. There were boxes or chests, and pegs or projecting rods—known as "perches"—for hanging up clothes and other personal belongings, in rooms used for sleeping. On the perches the favourite falcons would frequently sit, to the annoyance, we may fancy, of the ladies whose gowns might be hanging thereon. If there were any bedstead at all, as there almost invariably would be in the more substantial houses, it is likely that only the master and mistress had such a luxury. In those primitive times, when our island was still so far behind in the art of living, people in general can scarcely be said to have prepared for bed at all. When darkness had fallen, the retainers, tired enough

with the day's activity, soon lay down to sleep, on whatever pallets, of straw or hay, were provided, according to the master's means and ideas, and often with a log of wood for a bolster.

There was but one regular meal in an Englishman's home of those times. It came early, usually about nine or ten o'clock, early that is according to our notions of dinner, for it must be remembered that daylight-saving to an extent which Mr. Willett never advocated for us was practised by our forefathers, who regarded sunrise as the proper moment for beginning their daily business. Bread, roast or boiled meat, game of various kinds, salt fish on fast days, flat cakes, vegetables, the hardier kinds of fruit, milk, ale and mead, were the general fare of the comfortably-off. The fish-ponds of the monasteries were a great source of excellent fast-day nourishment for the well-fed religious of the middle ages. There were few exotic delicacies, unless spices can be so called. The food was in fact what a modern epicure would regard as rather coarse, but, where means and avarice allowed, it was plentiful.

We may well sigh for the good old times of the Norman and Plantagenet Kings in this, that England was then self-supporting in food, or, at least, could support herself if need be. French wines, Flemish cheeses, and so on, were imported, but, whatever war the King might choose to wage, the fear of possible famine through a blockade never troubled the minds of his subjects.

The American continent did not crowd its meat, dead or alive, into our ports, and this not because that continent was as yet unknown to Europe. The private landowners and their larger tenants, the Abbays and their tenants, bred their own beeves and sheep and pigs as they did their poultry. I do not suppose the mediæval diners minded so much about the tenderness of their meat as we do, and the salt beef on which they largely subsisted in the winter was often, no doubt, as tough as any junk on which our hardy mariners in "wind-jammers" exercise their teeth. Fatness, rather than tenderness, was



the desirable quality in twelfth-century meat, and the opening quatrain of the song of the raiders of Dinas Vawr, in Peacock's delightful Arthurian novel *The Misfortunes of Elphin*, may be held to convey a true impression of the gastronomic taste of that age :

" The mountain sheep are sweeter,  
But the valley sheep are fatter ;  
We therefore deemed it meeter  
To carry off the latter."

As for the wheaten " staff of life," it was all of stone-ground flour. Oaten cakes were common food, and the servants in the big houses were largely fed on porridge.

Table vegetables were fairly plentiful, but not of great variety. Beans and leeks were the chief kinds cultivated in England. With fruits, our ancient forbears were better provided than with vegetables, so far as choice went. Apples, pears, cherries, strawberries and raspberries were commonly grown. For nuts there were sweet chestnuts, hazel nuts and the kernels of the pine ; these last, by the way, a food which, long neglected in our country, came into use again in many households during the boom in vegetarianism which reached its height about the year 1908, and has left an enduring influence. Few foods of any kind contain so much nourishment in so small a space as the pine-kernel.

The apples, it may be added, supplied cider, which was a highly popular drink, quite a powerful rival to the muddy beer and the metheglin, or mead.

We must not quite forget that there were towns as well as villages and scattered dwellings in those old days. In the few large cities, especially in London, people did not always dine at home, or with neighbours. A man often dined at a public table when he had business in town, the fare being, as in the country manors, abundant and of a wholesome and highly satisfying kind.

William Fitzstephen, the Canterbury monk to whom we owe so



much of our knowledge of London life in his age, tells us how about the year 1160 there was an eating-house by the river-side. "There every day," he writes—in Latin of course—"according to the season, you may find all kinds of meat, roast, fried, and boiled ; fish large and small, coarser meat for the poor, and more delicate for the rich, such as venison, chickens and larks. However many soldiers or strangers enter or leave the city at any hour of the day or night, they may go into that house and have what they like." In the matter of unrestricted supping after the theatres, if there had been theatres to sup after, and of the general use of restaurants, our Anglo-Norman fathers seem to have enjoyed much more liberty than ourselves.

The town house differed little from the country house, save that it was usually less strongly built, the city walls being the solid defence mainly relied on where there were neighbours all around. The life of such a family as that of a prosperous merchant in town in the later Norman period was dull enough from the modern point of view. For the head of the house there was plenty of outdoor exercise in going about on his mule to buy goods or exchange or sell them. In those days buyers generally purchased after seeing exactly what they were going to have and not from patterns or samples, and the broker or middle-man was not regarded as a necessity, as he commonly is in these more complicated times. The grown-up sons of the merchant worked in his business, or were practising some trade elsewhere ; the girls helped their mother in household affairs.

## CHAPTER IV

### THE THIRTEENTH CENTURY

England under Edward I.—Little Wenham Hall—The Oldest Brick Building—The Two Undercrofts—The Great Hall—The Chapel—Furniture—The High Road.

ONE of the houses which best represent the days when “early English” was passing into “decorated” architecture is known as Little Wenham Hall. It was almost certainly built in the reign of Edward I, when England, under one of her few really great sovereigns, was enjoying her, till then, most restful time since the Norman Invasion. The Civil War of that age was over; the country, after the destruction of the Montfort power, had recovered rapidly from the tyranny which the Montforts themselves had done such good service in breaking. Under Edward, whose character was as strong in justice and honour as the characters of his father and of his son were deficient, the people felt comparatively sure from oppression and lawless disturbances. It was at just such a time that a man whose estate had survived the exactions of Henry III would be likely to think of building himself a new home. For whomsoever the house may have been built, he was a person who insisted on good workmanship and who had no base opinions as to decoration.

This truly venerable relic of the far past stands in pleasant rural surroundings within easy reach of Ipswich. Twenty years ago it was a disconsolate-looking place, badly in need of some essential repair, and was used as a granary by a farmer on whose land it stood. About fifteen years ago the Hall came by purchase into the hands of those who could appreciate its remote associations and its neglected architectural charms, and to-day it is in excellent condition, little having

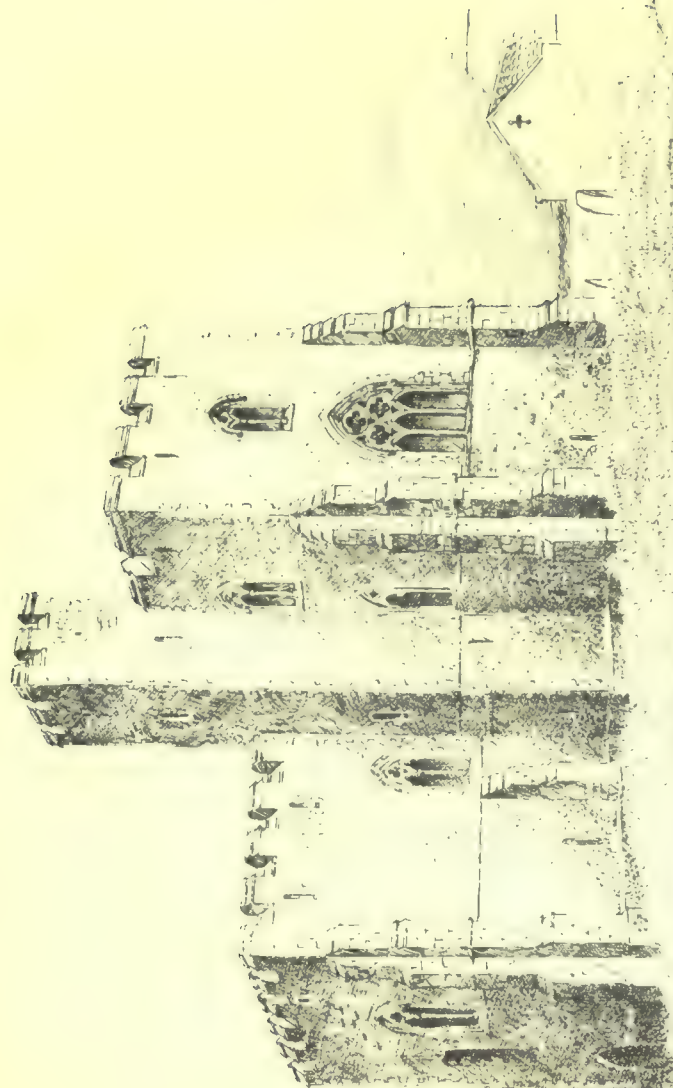
been done to its fabric beyond the necessary repair of dilapidations, including the restoration of the timber roof which, in the sixteenth century, had replaced the original vaulted roof.

The appearance, external and internal, of this remarkable survival of over six centuries is well shown in the drawings. The main building contains two large rooms, the one a vaulted under-croft thirty-six feet by sixteen feet in size and the other an upper hall which is of equal dimensions. The tower, seen in the picture, contains a small vaulted storeroom opening from the larger under-croft. Above this storeroom is a chapel opening into the hall itself, while above the chapel is a "chamber" of the same size, twelve feet square. The turret at the corner of the tower covers a newel staircase which runs from the ground floor to the tower roof, and serves as a means of access for all parts of the house. The materials of which the house is mainly built are reddish bricks, such as for many centuries were imported from Flanders into the Eastern Counties, the size of the bricks being nine and three-quarter inches by four and three-quarter, by two and a quarter. Here and there the upper walls show flint, of which indeed the base-walls are almost entirely constructed. The buttresses and dressings are of stone. In the tracery of the principal windows, and in the lines of the whole design, there is evidence of a highly cultivated taste, admirable effects being produced by simple means, the result of knowledge as to fine proportion and of the possibilities of material.

While the principal entrance to the house was a large doorway at the south end of the great hall, reached by stairs or steps from the ground, the readiest entrance in time of peace was originally through a small doorway on the ground level, opening directly into the first under-croft. This, no doubt, was the way by which the food and fuel and domestic necessities generally came into the house.

This larger under-croft is lighted by four lancet windows, two on the west side, one on the east, and one on the north. It is covered by a groined vault of whitish-yellow brick, with graceful stone ribs springing





1866  
1867

THE WINDHAM DOME



from the semi-octagonal columns which mark the three bays. A door at the north end of the east wall leads into that smaller under-croft which forms the ground floor of the tower. At the south end of the west wall is a doorway which, like the corresponding one above it in the great hall, was cut in the year 1565, opening then into some buildings which seem to have been taken down in 1760, when the house was no longer regarded as a home.

The great hall, in which the indoor waking life of the family was chiefly spent, is a pleasant room, well lit by four two-light windows, the deep embrasures of which form seats. Nowadays there is glass in these windows, which were originally provided with shutters pointed at the top to match the openings, according to the general method of the Middle Ages. The staples on which these shutters worked are still in place, and, indeed, in some of the windows both of rooms and chapel the shutters themselves remain in position. A cupboard, resembling an ecclesiastical aumbry, is cut in the west wall at the north end, and the east end of the south wall has a recess larger than, but otherwise resembling many piscina recesses in our churches, and used, in the domestic service, for similar purposes, that is to say, for washing plates, cups and other articles, or the hands. It has a shallow-cut basin, with a waste-pipe leading through the wall at the back. At the top is a hook, from which a lamp might be hung, or a can of water with a hole in the bottom—in which case the arrangement would have worked like the *bain* placed in the kitchen of many a French country inn for the use of visitors who may wish to *laver les mains* before a meal. This recess was adorned, when the Tudor doors and chimneys were added in 1565, with some rich carving on the new jambs and arch, the bottom edge being left plain.

The chapel, which opens out of the great hall through the doorway already mentioned—a charming example of early decorated design—has a base for an altar beneath a large and very pleasing window on the east side. The ceiling is vaulted, with deeply moulded



ribs meeting in the centre round a pointed oval tablet (vessica) on which is carved the figure of Saint Petronilla, to whom the chapel is dedicated.

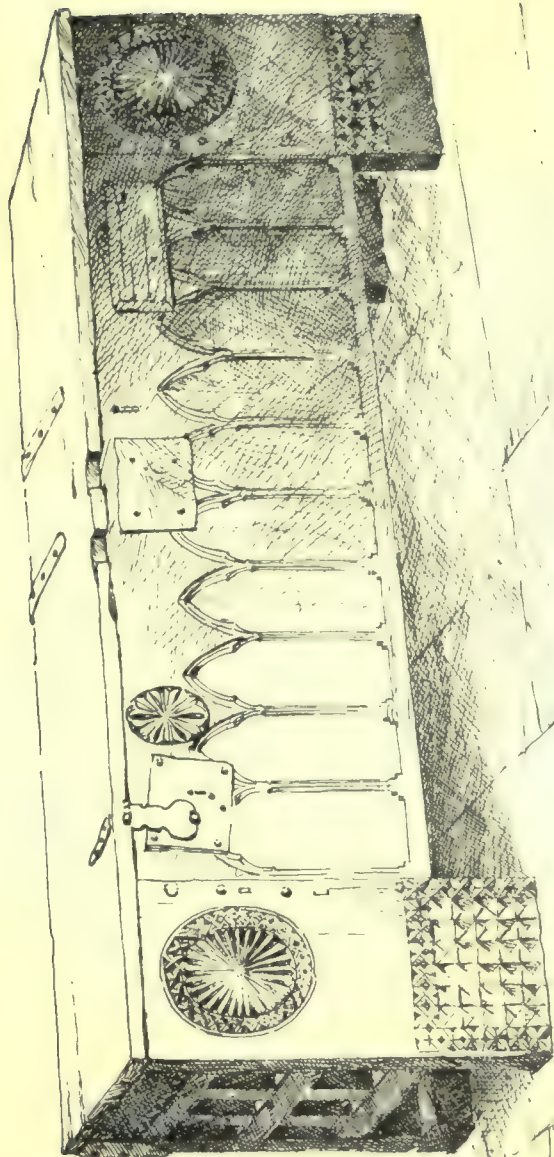
A highly remarkable feature of this little sanctuary is the piscina, which has two openings at an obtuse angle to each other, separated by a detached shaft, the one opening in the south wall, the other in the splay of the southern lancet. On the north wall near the west corner is a low and narrow window which from its shape and position was almost certainly cut for the use of the defending bowmen in case of an attack on the house.

The upper chamber above the chapel is well lighted, and no doubt was used as the bedroom of the master and his wife.

In the matter of furniture the later thirteenth century showed, as might be supposed, some advance on its predecessor. Bedsteads were more common, and chairs, such as we should regard as uncomfortable, were not wholly wanting even in the dwellings of the comparatively poor. Sleeping accommodation for most people remained rough, but it was ready enough. Indeed, it was much easier in those old days to provide beds for unexpected guests than it is now. Large sacks were kept in a chest and straw was stored in an out-house or loft. When fresh beds were wanted, as many sacks as there were new candidates for sleep were filled with straw and the visitors could retire when they liked, except for the one drawback that no one could "retire" completely when several of the household slept in the same room.

Hangings hung by hooks on pegs or nails, or on metal rods, these more especially across doorways or windows, were now more frequently added for the comfort or adornment of the home. Lockers for keeping food, with doors partly fretted for the admission of air, as in the case of the aumbry already mentioned, were usual at this time.

Little Wenham, as originally built, contained no side fire-place. That now to be seen in the great hall was added, with the chimney, in the Elizabethan Age. It consists of a large open cutting through the



1666  
4/3/16

CHURCH OF ST. MARY, CHURCH

...





west wall into the brick flue which, as wide as the grate at first, tapers into a tall shaft clinging to the outer wall, and reaching above the roof.

Oak was the material still almost wholly in use for the trestle-tables and low bedsteads, the benches and stools and the rare chairs. The cushions and curtains were of woollen or silken fabric ; the linen for the beds and table was strong and kept in fine order.

Eleanor, the Spanish wife of Edward I, is reputed to have brought baths and carpets into her new country. It is likely enough that, as she had come from sunny Castile, where Moorish influence had long been so powerful, the virtues and pleasures of fresh water, and the charm and comfort of soft and beautiful carpets may have been among the necessary conditions of her domestic life.

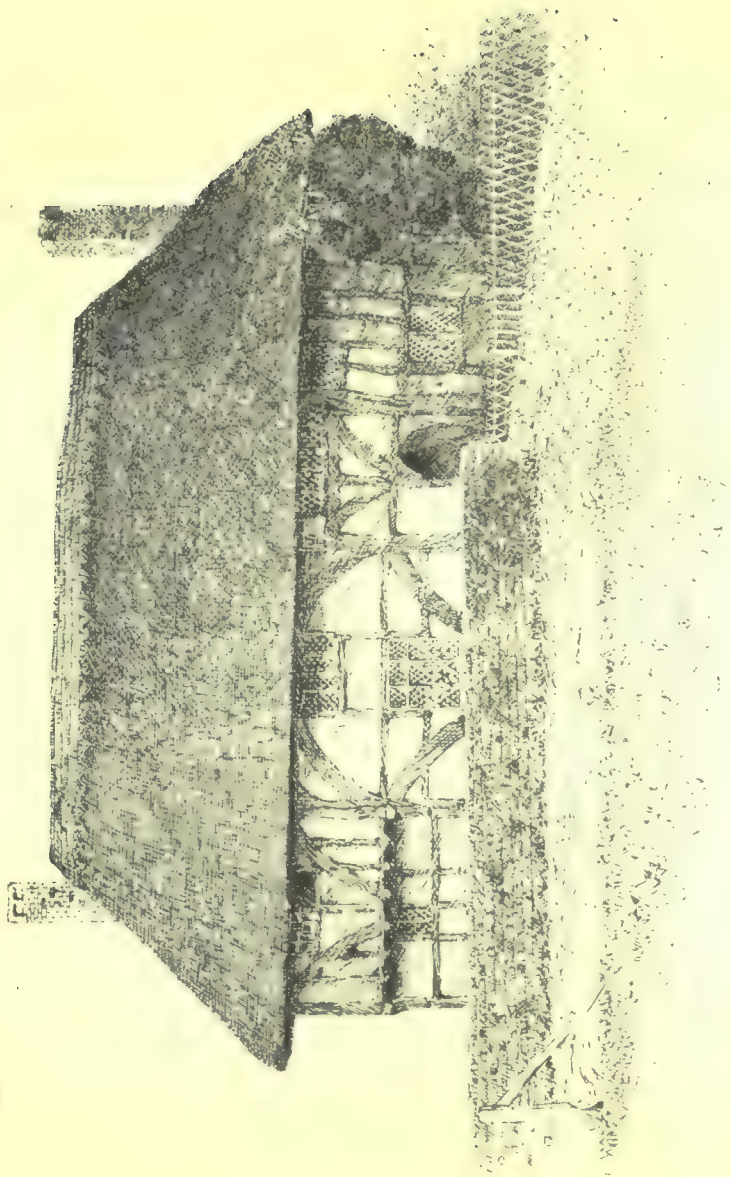
This book is not much concerned with travel, but it may be noted that the high-roads were in many districts far more lively in the Middle Ages than at present. Every man who had occasion to travel went, if he could afford it, on horseback. Very few even of the women preferred the racketing of springless carriages or the discomfort of the horse-litter, which doubled the jolting of the horses' movement. Merchants, parsons, friars, craftsmen, and private persons passed frequently, for the most part in groups, highway robbery being prevalent. The most popular travellers, welcomed on every village green and in many a courtyard, were the minstrel, the pedlar, the mountebank, and the quack doctor. This last is perhaps the least-changed of all the itinerant characters that have persisted from a time long before that to which in legal phraseology " the memory of man runneth not to the contrary," that is to say from the date of the accession of Richard Cœur de Lion (1189). There can be few persons over twenty years of age who have not seen and listened to a shrewd-looking man who, standing on a tub or a cart in some public place, urges with fluent tongue and a gift of ready repartee the merits of a fluid or an ointment which will cure the most diverse ailments after a few doses or applications.

## CHAPTER V

### THE AGE OF CHAUCER

The Price of War—The Black Death—Increasing Luxury—Capital and Labour—A Sussex Home  
—A Building Contract—Moving Furniture—Behind the Times—Personal Cleanliness—Meat  
and Drink—" Food Orders "—A Good Table.

**W**E have little to do here with the greatest event of the reign of that lazy, pig-headed monarch Edward II, the Battle of Bannockburn (1314), nor with the love of his French Queen Isabella for Roger Mortimer, which led to the King's deposition and murder. The state of England during the first thirty years of the fourteenth century was too anxious and unsettled to allow men of means to give much profitable thought to building schemes or the improvement of their household affairs. After Edward III, still in his teens, had got rid of the baleful Mortimer, and had secluded his own mother in Castle Rising, England enjoyed nearly a decade of what must have appeared like peace and happiness to a people that had successively endured Piers Gaveston and Mortimer. In 1337 the intermittent Hundred Years' War with France began on the claim of Edward to the French Crown, to which his title was barred by the Salic Law. The battle of Crecy gave victory to England for a while, and the Army returned from France with a large booty, but no spoils of war could repay the loss of young men and the injury to agriculture and trade, and the land was still suffering from the grievous effects of the King's triumphant expedition overseas, when the mysterious pestilence known as " The Black Death " swept over the country with a violence compared with which the Influenza epidemic of 1918 was a trivial incident.







It is almost certain that over forty per cent. of the population perished from this dreadful disease within a year. The nation suffered, but the surviving working people, especially the agricultural labourers, gained by this visitation, for they became so restricted in numbers that they could demand high wages.

The war broke out again, and, in spite of the great victory at Poitiers, it continued to drain the English State, while at home the quarrels of John of Gaunt with the Lollards after the death of his elder brother, the Black Prince, and the decline of his father's faculties, were a constant hindrance to peace and domestic prosperity. For all that, England, free from such "Bolshevism" as had ravaged a great part of France after Poitiers, culminating in the revolt of the peasants, was making headway in commerce and industry, and East Anglia in particular was developing a thriving business in weaving, with the help of the Flemings who, in those days, were the most useful aliens within the realm. The Germans, also, were already pursuing their policy of peaceful penetration, and the Hanseatic merchants of the London Steelyard were the leading spirits in the foreign trade of England.

It was chiefly in consequence of the activity of the trade with Germany and the Netherlands, so largely in the hands of aliens, that luxury in furniture, decorations, dress and food became much more prevalent, and that, in accordance with the general presence of luxurious ideas among those with money to spend, domestic architecture developed considerably in the direction of greater convenience.

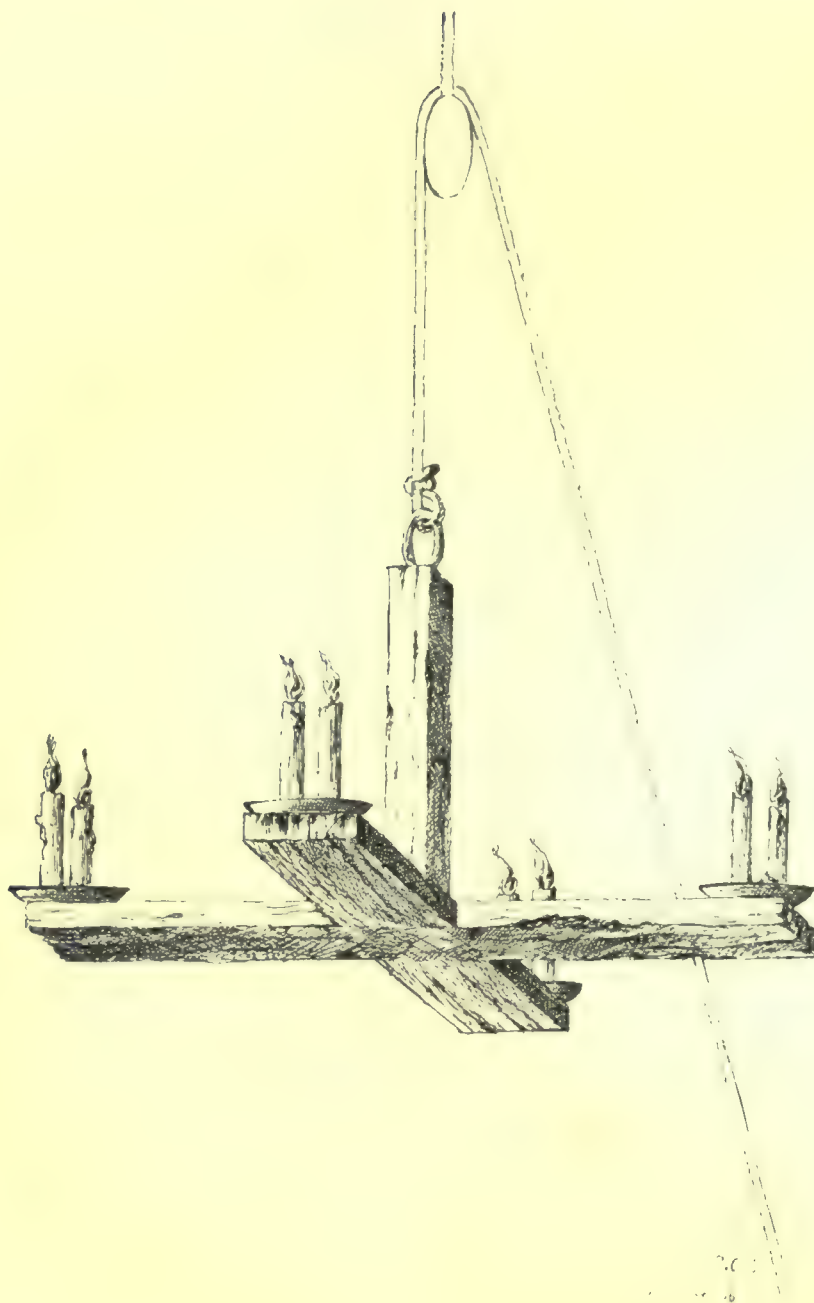
The internal troubles of the later fourteenth century, during the reign of Richard II, culminating in the rebellion of the men of Kent under Wat Tayler, did not have the devastating effect on the progress of the nation that the Jacquerie, thirty years earlier, had had across the Channel. That reign stands out in our annals as a period of crisis in the relation of capital and labour, when the teachings of John Ball on the one hand and John Wyclif on the other incited the humbler orders of society to seek for greater freedom both of life and of thought.

William Langland showed the growing discontent of the labourers in his immortal *Piers Plowman*, painting in vivid colours the rapid development at the time of that industrial conflict in which, unhappily, we are still engaged.

Wars abroad impoverished us in the fourteenth century in spite of victories, as they have impoverished us in the twentieth century. The prices of food, the value of money, were terrible sources of discontent, while inflated wages were leading the thoughtless to waste the rewards of toil as too many of their descendants have done in the heyday "prosperity" of war-time. England was in a ferment indeed, but she survived the commotion, as she has survived all her rebellions and civil wars and revolutions, and as she will come through her present and future trials so long as the fine spirit of the nation at large is stronger than the natural selfishness of individuals. Thus the progress of the constitution is still visible in the history of Richard's reign, whatever temporary shocks it may have had to endure.

Disturbance, in fact, was no longer the normal condition, and "law and order" having become more like realities of social life than in the days when baron and robber were often indistinguishable one from the other, the houses by this time were much less strongly protected from attack. The rural home shown in a drawing which illustrates this chapter is a beautiful little house at Alfriston, in the valley of the Cuckmere river, not far from Beachy Head. It is believed to have served at one time as the residence of the parish priests. A few years ago it was used as a village club, but at present, having happily come into the possession of the National Trust, it has been put into good repair, without spoliation by restorers, and is occupied by private tenants who appreciate its historical and æsthetic qualities. Timber-framed, and otherwise built of brick, clay and plaster, and thatched with straw, this house at Alfriston resembles in its general design a large barn, save for the windows, and the internal partitions which divide it into several rooms.





"CANDLE-BEAM"  
FOURTEENTH CENTURY  
*From Wright's "Domestic Manners and Sentiments"*



It is far from representing the increased luxury which, as has been said, characterized the age of its construction, and it is actually the least spacious, or externally "imposing," of all the houses described and depicted in this book; but none of them are more in harmony with their natural surroundings or with the English life and history of their age. Such a cottage—as it is to-day—was regarded in the fourteenth century, and for most of the fifteenth, as sufficiently commodious and convenient for the sole residence of a fairly prosperous landed gentleman and his family. It was well and truly built, and its furniture, scanty as we might regard it, was strongly and tastefully made. The rural workmen of that time were craftsmen loving their business, and performing their daily tasks with a zest and thoroughness which are too often absent in these times of crude utilitarianism and class jealousy. They were, it is true, less confined by regulations. There was no "clocking on and off" for them. They started work more or less at will, and, where the nature of their work made it possible, in their own homes. Wood-workers of old, right up to the invasion by machinery, loved, as some of our illustrations show, to adorn by their art the very tools wherewith they earned their bread.

According to the usual plan in mediæval dwellings of more than cottage size, there is a hall in the Alfriston house. This "hall" measures 23 feet by 17 feet. It is strongly framed with oak posts, the perpendicular and horizontal work being strengthened by many of those curved timbers which add so much beauty to the buildings in which they appear. The open roof is supported by tie-beams bearing king-posts. Ornamental carving can be seen on some of the beams, showing oak-leaf and battlement designs.

At either end of the hall are two rooms one above the other, the ground-floor room at the western end being entered through a doorway whereof the top is a fine example of the "Cupid's bow" wood-work common above fourteenth-century doors.

The only part of the original house not built with oak-framing is



the brick chimney into which the fire-places of the western rooms discharge their smoke.

An agreement for the building of a stone house at Lapworth, in Warwickshire, made in 1314, between Sir John Bishopsden and two masons, is of considerable value in connection with the history of fourteenth-century domestic architecture. The inside dimensions were to be forty feet by eighteen, and end walls and gables to be three and a half feet thick, the other walls two feet and a half. The door was to be in the middle of the front wall. On one side of it—I quote from Turner's *Domestic Architecture*, 1853—they were “to construct a base chamber with a fire-place and a wardrobe extending out of the said chamber, with proper windows and doors; and on the other side of the same doorway there was to be a chamber without a fire-place and wardrobe, but with fitting doors and windows. The principal doorway was to be of such size as the said Sir John should determine; and on each side of the entry there was to be a stone wall as high as the doorway, to which walls two columns of stone were to be affixed on which the leaves of the door might be suspended; and this doorway, together with the base chambers, to be eleven feet in height from the ground to the first rafters. Above the doorway and the two base chambers they were to build an upper chamber (*chambre estagée*) of the length and width of the house, with two fire-places, two wardrobes projecting out of the same chamber, and with fitting doors and windows . . . this sovereign chamber to be nine feet high from the floor to the rafters, and alures (parapets) of stone two feet and a half in height were to be raised above the roof timbers. The principal doorway was to be so constructed that a drawbridge might be fitted to it.”

Furniture was still so scarce, except for the few richest people, that even those that could afford more than one house were too poor to provide sufficient furniture for more than one of them at a time, and when “the family” moved from its town mansion to its country

seat, or from country to town, it was immediately preceded by carts laden with seats, bedsteads, and bedding, kitchen utensils, chests of linen and, of course, chests of clothing also.

A fourteenth-century picture in the Harleian collection purports to show the bedroom of St. Edmund's mother, shortly after the birth of that national hero. It might well be the room of a lady of to-day who had a fancy for mediævalism. The famous house of the architect, William Burges, in Kensington, contained just such rooms. The tiled floor, the large and formal pattern of the curtains, the big, open, stone fire-place, the tester-bed with abundant bed-clothes, the open cupboard, the basin, ewers, and other accessories show a state of domestic comfort for the saint's mother, far beyond that of the period more than four hundred years earlier, which the picture pretended to illustrate. The artists of the fourteenth century recked no more of anachronisms than a Futurist artist recks of distortions of form. But we may be sure that, as a picture of a rich lady's bedroom at the time when this Harleian manuscript was illustrated, and of the costumes of the women who used such rooms, the design is very near the truth. Sometimes, there is reason to believe, a lavatory basin with a waste-pipe was to be found in bedrooms of the period, but such conveniences were exceptional.

Internal dissensions and riotings in France may for a time have hindered the advance of domestic civilization more than in England, but, on the other hand, England was still far behind France in the stage of comfort and ornament that she had attained.

It is not too much to say that the traveller who arrived in England from the Continent in the fourteenth or early fifteenth century found himself, on entering the house wherein he was to stay, thrown at least a hundred years back. Compared with the Florence of Dante, London even of Chaucer's age was barbaric, and while the palace of Henry V must still have seemed a rude lodging for his "*très chère et divine déesse*," Katharine of France, when she entered it, the house of a



Norfolk yeoman was more primitive and void of necessary furniture and utensils in comparison with that of a French peasant farmer.

With regard to the food served in such a house as is here illustrated, in the fourteenth century, there is not much change to record. Leeks were still, perhaps, the favourite of all vegetables. Cabbage was almost certainly in use, though so erudite a student of the period as Thorold Rogers could find no reference to this plant.

Ale was the principal drink, though cider was common, and mead continued popular. As for the times of eating, a breakfast of soup and bread was taken at dawn, immediately after rising, dinner at some time between nine o'clock and midday, after which the elder members of the family, and often the young people also, slept or dosed for an hour or two. About the time when our cups and saucers begin to tinkle so pleasantly for afternoon tea, a light supper of bread and cheese, with any fruit that happened to be in season, was served in the hall.

Food restrictions, of which Great Britain had some considerable experience during and after the War of 1914-1918, were not unknown in the fourteenth century. There was scarcity in 1336, and it was made illegal for anyone to have more than two courses at a meal, while in 1363 the middle-class of the period was authorized to have only one meat or fish meal a day. It is doubtful whether these regulations had any value in lessening the effects of the shortage.

The Franklin of the Pilgrimage to Canterbury was an epicure whose food customs give us a trustworthy notion of what was considered "a good table" in Chaucer's days. Bread and ale, fish and meat, game and "alle daintees that men coud of thinke," were so plenteous with him, that "it snewed in his house of mete and drinke." To take pot luck with this prosperous man was quite a safe experiment, for

"His table dormant in his halle alway  
Stood ready covered alle the longe day."



Chaucer pretty well sums up the kitchen practice of his time in his account of the capabilities of the cook who accompanied the pilgrims. They had him with them for the time being

“ To boile the chickenes and the marie bones,  
And poudre marchant, tart and galingale.  
Well coude he knowe a draught of London ale.  
He coude roste, and sethe and broile, and frie,  
Maken mortrewes, and wel bake a pie.”

It should be added that poudre marchant and galingale were spices, and that mortrewes were thick soups.

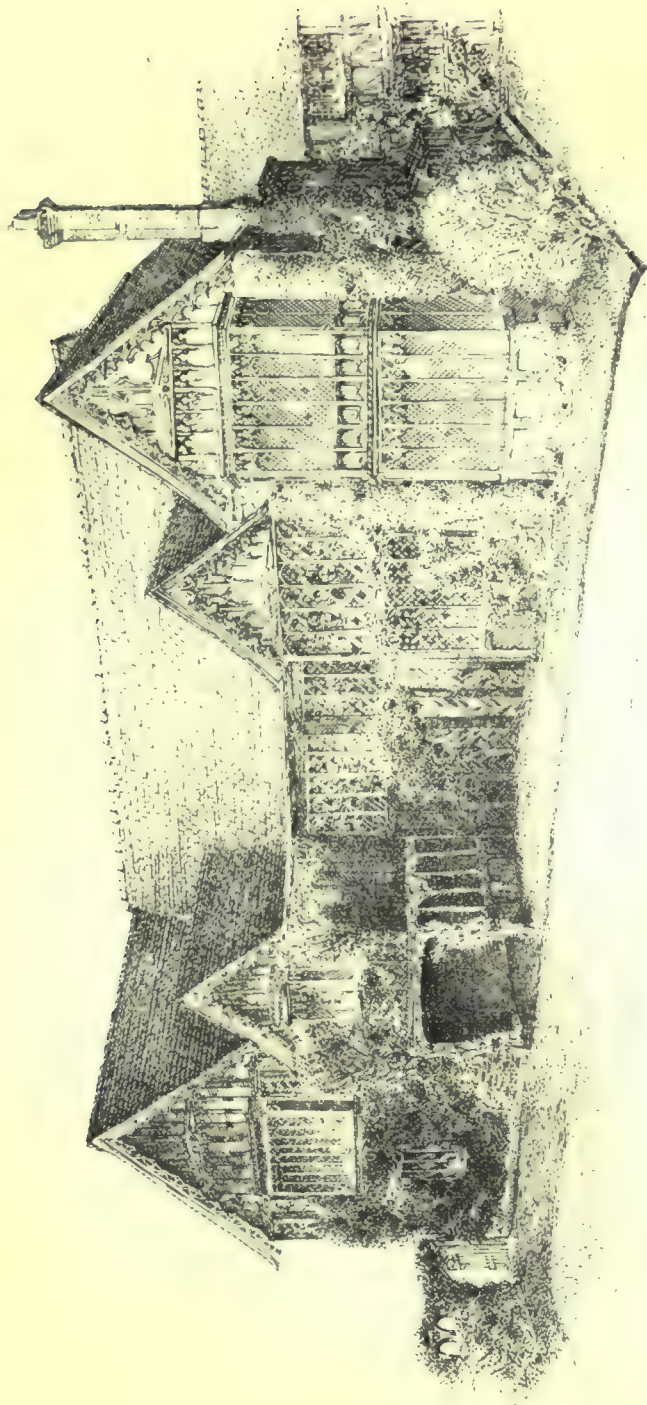
## CHAPTER VI

### THE TIME OF THE ROSES

A Fortified Manor-House—An Evil Minister—Flight and End of Suffolk—Cade's Rebellion—The Two Roses—Ockwells—The Great Hall—Stained Glass—Happy Returns—Smaller Rooms—"Age of Illumination"—Wainscot—Furniture and Accessories—Parlours—Books—Bedrooms—Van Eyck's Picture—The *Ruelle*—Comfortable Beds—Flemish Imports—"Falstaff's" Possessions—The Arras—Big Salt-cellar—The Kitchen—Food and Sleep—A Breath of Sea Air—Dress—Marriage and Love—A House at Lynn.

ANY account of domestic Architecture and Life in the time of the Wars of the Roses cannot open better than with a few words suggested by a visit to a Suffolk house still standing as a beautiful ruin on the hill above the Waveney River. It is the so-called "Castle" of Wingfield, really a fortified manor-house, of which the fine battlemented front remains in fair preservation. The plan is quadrangular, with towers at the corners, and on either side of the central gateway. The building material is stone and flint mixed, with ashlar quoins. The towers are of octagonal shape. Charming features are the decorated windows of the gateway, and of the wings on either side of it. The mouldings of the doorway, forming a succession of flattened arches gradually diminishing in size, are a delight to every eye gifted with a sense of proportion. The house typifies the stone manors of the period. The internal conditions in its flourishing days may be taken as represented by those of a half-timbered manor presently to be described.

Wingfield was a country home of that mushroom Duke of Suffolk who, by his utter incompetence, appears to have done as much as any one man could to plunge the country into those civil wars which may be said to have finally destroyed the feudal nobility of England.



COCKWILL'S MANOR





The populace, by riots in different parts of the country, and by violent protests through its representatives, had shown its determination to suffer no longer the misconduct of national affairs by Suffolk. At length he was brought to trial before his peers, who, after hearing the evidence, passed a Bill of Attainder against him. The amiable but very weak King now proceeded to an act which in the event went far to precipitate his own ruin. He arranged that his fallen Minister should flee the country. Suffolk hurried to Dover and took ship to Calais. But the citizens of London had somehow got wind of his intention ; ships from the Thames sailed round with a fair wind to the Channel, and were in time to cut off his flight. He was seized, dragged into a boat and immediately decapitated over the gunwale. The authors and perpetrators of this deed were never discovered ; it is possible that no great efforts were made to find them. This happened in the spring of 1450.

In the early summer the rebellion known as Jack Cade's broke out, and, but for the insubordination of the rebel army, might very likely have succeeded in holding up the Government for some time. London Stone, which can still be seen in the wall of a church in Cannon Street, is a monument of that episode in English history. Cade struck the stone with his sword, crying, " Now is Mortimer Lord of London," and, at the moment, he spoke with some degree of truth. But the brutality of his rabble, notwithstanding the prevalence of aliens among their victims, exasperated the citizens who had been inclined to favour his enterprise, and it soon came to utter grief.

For the next twenty years the struggle of York and Lancaster kept the country in a constant state of ferment. But the ferment never extended everywhere at once, and it was in such stirring times that the foundations of some beautiful houses were laid. Warwick, the " king-maker," was moved by the gross ingratitude of Edward to throw over his cause after he had established him on the throne. There was no such reason for the change of political allegiance which

enabled Sir John Norreys to serve as High Steward first to Henry VI and then to Edward IV. He began to build in 1464, in the interval of comparative quiet when Edward was engaged in honeymooning with Elizabeth Woodville and Warwick was treading out the smouldering embers of the Civil War. When Sir John's house was finished Warwick himself had fallen finally from power.

That house is Ockwells, in Berkshire, one of the most charming and representative private dwellings of the fifteenth century now in existence. It is placed in a stretch of rich pasture-land abundantly adorned with old trees of typically English character, oaks, elms, ashes, and willows. It may be said with regret, in passing, that some of the noblest of the trees were blown down in the great storm which did such terrible damage to our ancient timber on March 28th, 1916.

The domestic architecture of the fifteenth century is of two distinct styles, which in some notable instances were most happily blended, as, for example, at Compton Wynyates. There was the stone house built of material from local quarries, and there was, on the other hand, the house of timber and brick or of timber, brick and plaster. Of the stone houses, Athelhampton, in Dorsetshire, is a delightful example of the smaller kind, that which I have generally in view throughout this book, in which such extensive houses as Penshurst, Knole or Hatfield are not referred to unless incidentally. Among the brick-and-timber houses Ockwells has few serious rivals. The front of this fascinating memorial of the taste prevalent among the most cultured class in the time of the Wars of the Roses is shown in the drawing, and there is no need to describe it here beyond saying that the beautiful colour which time has given to the bricks and the timbers can, of course, hardly be even suggested in black and white work. The house is built round a small courtyard, and a particularly pleasing feature of the design is the arrangement of galleries or corridors, the sides of which towards the court are almost wholly of diamond-paned windows.

The great hall is one of the best examples left. Its lofty timber



roof, its oak panelling and its abundance of window space combine to render it at once dignified and light in a remarkable degree. The front windows of this hall have a history happier than one can often hear.

In common with many of our very old houses wherein stained glass was once a notable ornament, Ockwells, at some time in the last century, when it had come down to the condition of a rather dilapidated farm-house, was despoiled of its finest glass. The armorial devices of King Henry VI, and of the Norreys family, a member of which, as has been stated already, was the originator of the house, are the chief subjects of the coloured glass. At the time when Ockwells had fallen from its high estate these armorial windows were taken to another old house which had no such beauties. Years went on, and within comparatively recent memory Ockwells, being in the possession of an owner whose pleasure it was to restore and preserve the old perfection of the house, was made comfortable and sound, not by modernization, but by careful repair where needful, and by adding only such features as were essential for residential purposes and were quietly consonant with the general design. No part of the old building which could be preserved without practically rebuilding it has been removed.

It was discovered that the old coloured glass, having been found not to fit into the windows which it had been taken away to fill, had never been used in its new home, and was laid carefully away. The glass was given back again by Lord Desborough, in whose possession it had been, and once more fills the space in the front windows of Ockwells in which it had already brightly shone for several hundreds of years. The good fortune of the old house did not end here. The graceful projecting window-frame of the "priest's house," close to the mansion, was discovered in a carpenter's shed of the neighbourhood and restored, after long absence, to its proper place.

All the typical features of the fifteenth-century house are to be seen at Ockwells. On the right as you enter through the porch is the

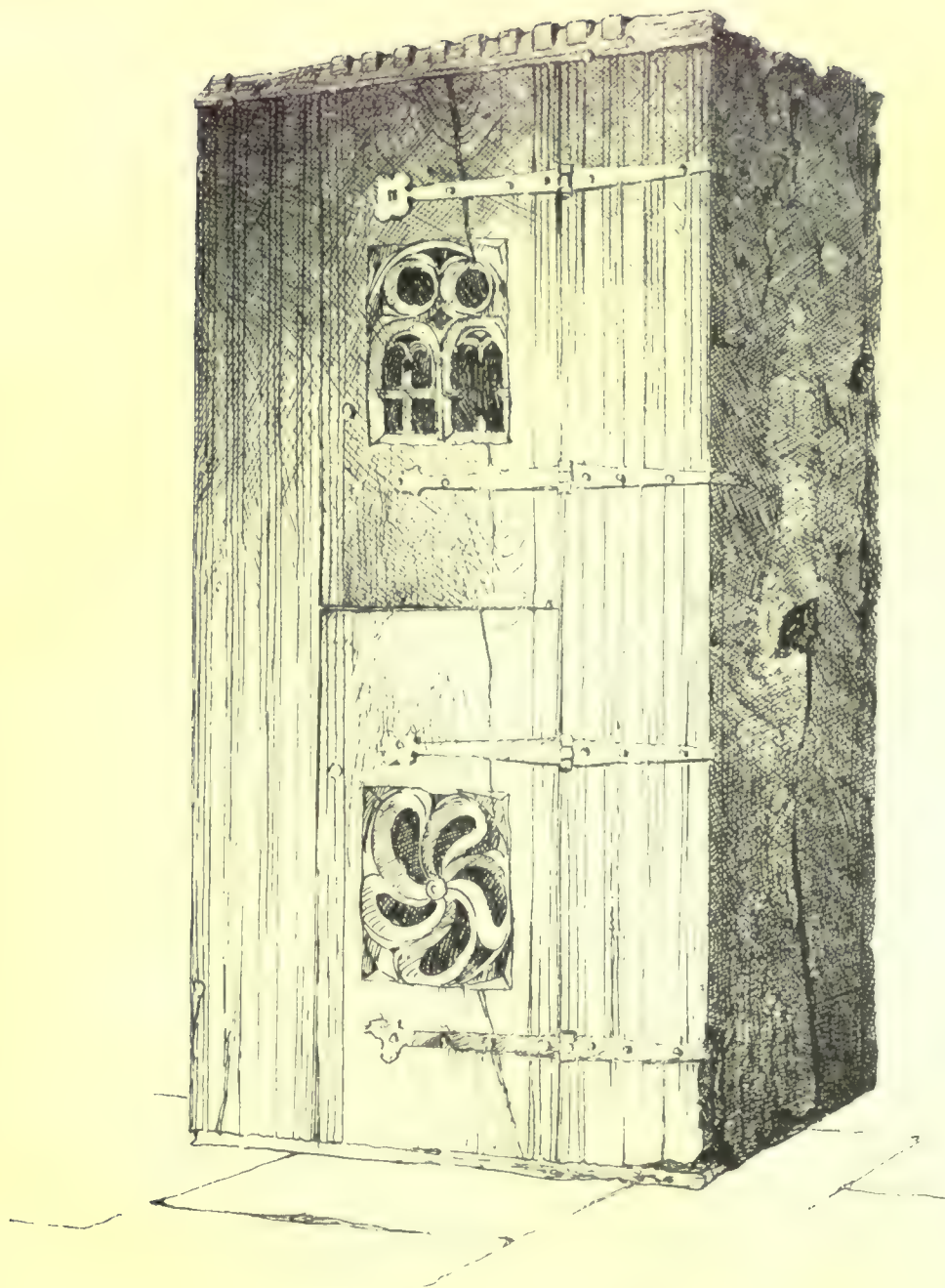
screen at the end of the hall, through which the service was carried on from the buttery in the adjoining corridor. There is the great fireplace in the kitchen, though for modern purposes a range has been fitted. Several smaller rooms on the ground-floor are beautiful with their original panelling, and their moulded ceilings supported by oak timbers. The staircase is well lit by the large windows seen below the gable that stands on the right of the drawing.

The room shown in the other drawing, with its fine timber work, is at present a kind of central lobby for the upper part of the house. It was probably used as a living or sleeping chamber in its early years, when such free spaces were not often to be found in this sort of house. It must be recognized that Ockwells stands on a somewhat higher plane in social position than any one of the country houses chosen to represent earlier ages ; that is to say, it was built for a man not only of larger possessions but of greater distinction in the land than the first occupants of Boothby, of Little Wenham or of Alfriston.

I have spoken of the abundant window space in the hall and corridors of Ockwells, and it should be noted that not only were these parts of the house flooded with sunlight when there was any about, but that in such a house almost every room was given plenty of light, windows being, in fact, from the middle of the fifteenth to the end of the following century, a leading architectural speciality. The " Spacious Days " of adventure were spacious also in the possession of glass. That was literally as well as intellectually an age of illumination. Intellectually, the splendid enlightenment was confined within a somewhat narrow space ; the increase in windows was noticeable in all directions.

At Ockwells the wainscot, not all original with the house, is mostly of simple design, chiefly of the linen pattern, always pleasing when carved by a good craftsman. Italian influence was seen in much of the carving of that age, notably in the grotesque heads of men or animals, with floriated surroundings.





OAK "LIVERY" CUPBOARD  
LATE FIFTEENTH CENTURY  
*South Kensington Museum*





In the hall of such a house as this there was a large oaken table on trestles, very likely one that had served elsewhere in the past age.

It was usually without a cover except at meal times, when a linen cloth was spread. According to our revered friend Dr. Johnson, no family meals would be served in such a room. "No, sir," he replied in his dogmatic way, to some remark on the subject, "the hall was for great occasions and never was used for domestic refection." He was very likely arguing for argument's sake, according to his pleasant way. Whether that were so or not, he was certainly wrong.

There were the benches or forms on either side of the table, and a carved wooden chair at either end. Several handsome chests of oak or elm, large or small, stood against the wall, and on the walls there were hangings of cloth, taffeta, or tapestry. The oak livery-cupboard, for keeping plate, crockery and other household wares, was a common feature, as it had been before and would be for long afterwards. On a dresser, or set of shelves, were latten or brass candlesticks, pewter cups and platters, a brass mortar with iron or stone pestle, and other such necessities. The precise difference between brass and latten has never been ascertained, but it is evident that there was some distinction between the two alloys in the minds of our ancestors. There were plenty of cushions on the seats and perhaps some mats on the floor, where some rushes yet lay. There would be a side-table, serving the purpose of a modern dumb-waiter, or buffet, which had become almost a necessity in the dining-hall of a comfortably-furnished house.

On the walls hung cross-bows, boar-spears, targets or shields, swords, daggers and pieces of armour, while, at any rate if the owner were of knightly caste, some suits of armour would be set up around the room. A weight-clock sometimes found a place against a wall.

In the parlour of any good country house in those times an oblong table, with tapestry or cloth valance nailed to its edge, would be a principal piece of furniture. Round tables, and benches made in segments of a circle to use with such tables, were to be seen in private

houses and also in taverns. Some cups of silver-gilt were kept on a cupboard in a corner of the room, with other plate and pieces of crockery. A writing-board on upright legs or on trestles would stand in the room which the master or mistress chiefly used in the daytime. More rarely, a "wheel" book-stand, the forerunner of our revolving stands, would be there also. Rocking-cradles were in use for the babies, but nurseries, solely for the children and their attendants, were at least as rare as they are in France to-day, and the cradle was placed in parlour, hall or bedchamber.

Books were still scarce in that age, even when printing had been invented. In 1494 what must have been almost the first three-volume novel ever published came out in Paris, and found its way across the Channel. This was *Lancelot De Laik*, in which the romance of Guinevere and her falsely-true lover is told at length. Two of the three volumes, it may be added, were in the library of Mary Queen of Scots, in Edinburgh Castle. Perhaps some one had borrowed the third and forgotten to return it, for the shelves of Kings and Queens occasionally show such melancholy gaps as confront anyone who is fortunate enough to possess many books. Chess was often played, and various games with cards. In 1463 the importation of cards was forbidden by law, foreigners having nearly monopolized the trade, as in so many other "commodities."

The bedrooms would have much the same general furnishing as in the former age, save that the massive carved four-poster was becoming more and more common. The beds were provided with hard and soft mattresses, and feather-beds were probably more plentiful than ever they had been, for it was a great age of poultry farming, though not as a separate industry; cocks and hens and ducks and geese wandered all over the farm and the adjoining meadows. The chest, or "hutch," or the truckle bed was to be seen at the foot of the big bed, and the chair beside it against the wall, though more often than before the bed now stood in the centre of a wall and chairs





OCKWELLS MANOR



of a comfortably stuffed kind were much more in evidence. There were as yet no standing mirrors in which the mothers and daughters could see themselves in their new dresses, but mirrors hung on the walls, and a "holding mirror," as they called a handglass, was possessed by every woman who was not too poor for even so small a luxury.

Those who are familiar with the pictures of Jan van Eyck, who died in 1440 at the age of fifty-four, will be aware that, in Flemish houses of the better class during the first half of the fifteenth century, much of the furniture which we consider essential to our comfort at the present day was already represented. For instance, in his portrait-study of the Florentine merchant, Jan Arnolfini, and his wife, which is one of those treasures of our National Gallery that were carefully sequestered during the war, we are shown a large and comfortable bed, on a bedstead the red velvet canopy whereof would have been worthy of the snuggest bedroom of the Georgian Age. The strip of carpet beside the bed, the handsomely framed convex mirror, the brass chandelier, would be in place in many a modern house, as would the mullioned window and the stained-glass casements. So much of the civilization of England in that age came from the Low Countries that we may without hesitation regard this picture as showing many rooms to be seen in London and in English country houses during the fifteenth century.

Such a loop-up heavy curtain as is shown by Van Eyck was to be seen in comfortable dwellings in Western Europe at that period and for long before and after. Often, while the curtain on the side of the tester or canopy next the wall was looped up, the other curtain hung down. When the big bed was placed in a corner, the narrow space frequently left between bed and wall formed that *ruelle* which is referred to in French romances of any period from the fifteenth century to the present day. In England, this alley or lane is not now, and never was, as commonly seen as on the continent. We jam beds up against



the wall with much greater determination than our neighbours across the Channel.

A tester-bed, with a feather mattress, a bolster, two good blankets, excellent sheets, down pillows, curtains, hangings of tapestry on the walls, worsted curtains over the windows, a folding table, two or three chairs with stuffed seats and cloth covering, a hanging candlestick of latten or brass in the middle of the ceiling, a chest or two and an open cupboard with a curtain in front of it were the chief things in the bedroom of the master and mistress.

Often the truckle-bed was kept beneath the big bed for use if required by a child, or by a maidservant when the master was away from home and the mistress felt lonely. Indeed, even when the master shared the big bed with his wife it was not uncommon for a maid to sleep on the truckle at the foot of the bed.

A chafing-dish for heating purposes, also fire-irons and bellows, were found in many such rooms, though a fire in one's bedroom, even where there was a fire-place, was in the nature of an extravagant luxury in those days, as it is for most people in the present age of high prices and general restriction of income.

The trade between Flanders and England was enormous, and many of the metal objects in general use in this country came, as did bricks and tiles for house-building, across the sea from Gravelines or Dunkirk.

Of chairs, tables, beds, boxes, kitchen utensils, crockery, plate and so on, the household of that class with which we are here concerned was provided with enough for ordinary use, but not often with much more. The distinction between sitting-rooms and bedrooms was still vague. In one house that we know of, that of Mrs. Paston at Mawteby in Norfolk, the very chapel chamber itself contained a "litel white bedde," while in the parlour was a tester-bed.

We have indisputable evidence of many of the contents of the house of a very substantial knight who lived in Norfolk in the middle







of the fifteenth century, no less a person indeed than Sir John Fastolf, whose name, slightly altered, was so much taken in vain in several of Shakespeare's plays. In Fastolf's possession at Caister were silver cups, ewers, dishes, saucers, bowls, flagons, salt-cellars, copper and gilt candle-sticks, pewter basins, red silk cushions, green carpets, feather beds by the dozen, tapestry, velvet, silk, and large quantities of linen.

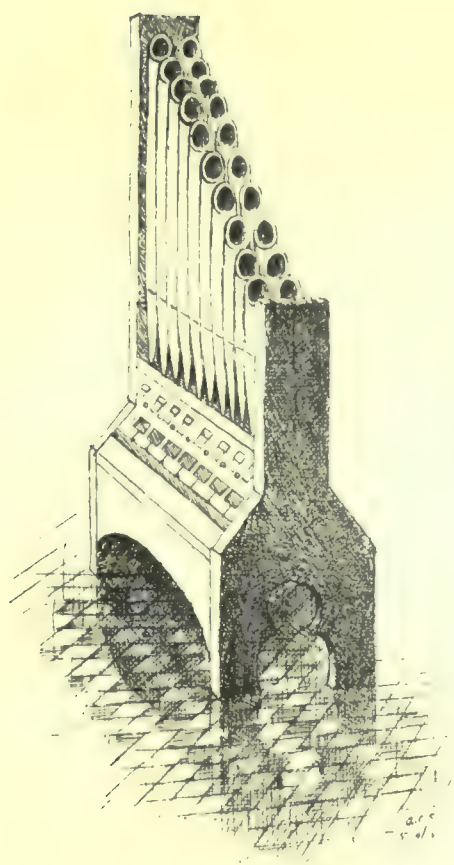
Some of the devices worked on the arras for walls or beds in Sir John Fastolf's house may be mentioned as typical of the woven pictures which in those days held the place that paintings and engravings hold in our own time. There were Scriptural pieces representing such scenes as the Adoration of the Shepherds, and the Assumption of Our Lady ; among the secular devices were men and women with hawks on their wrists or puppies in their arms ; a big scene of the siege of Falaise ; a lady playing on a harp in front of a castle ; some archers duck-shooting ; a man drawing water from a well ; rows of poplars such as shade many roads of Flanders or France ; giants killing wild bears, and many other pleasant fancies.

The knight, the squire, and the prosperous merchant, like the nobles above them, were accustomed to divide their tables into higher and lower by a big salt-cellar, and the precedence of guests was then as much marked by the position of their seats above or below " the Salt," as it is at a public banquet to-day by their nearness to " the chair." In many cases the best dishes and wines never got below the Salt. This significance of salt-cellars as frontier marks of social caste at table explains the high importance attached to their ornamentation in the renaissance of art. Such magnificent pieces of silver plate as Benvenuto Cellini designed and executed for Francis I, and for numerous Princes and Cardinals, were as suitable marks of division as they would be unsuitable in a time when " Pass the salt, please," is no extraordinary request at almost any table, however well provided with " accessories." To pass such a salt-cellar as adorned the

high-table of a wealthy knight, squire or alderman of the fifteenth or sixteenth centuries would have been likely to lead to much disturbance and considerable physical exertion, not to speak of possible disaster to the company if there were anything in the still prevalent superstition, derived from Arabia or Ethiopia, that spilling the salt will bring ill luck.

The big open grate yet remained much as in the previous periods. From the middle of the beam which formed the top of the opening hung a flat bar of iron, with a notched edge on one side, the notches fitting, according to the length of rod required, into a staple behind the beam. At the lower end the bar was bent in the form of a hook, to support the cooking-pot. Two or more such bars, each with its suspended pot, would be in use on occasion. Spits were usual in houses of any size. The spit was originally turned by a boy ; then some intelligent scullion, as we may suppose, conceived the idea of turning it on the same principle by which in many parts of England water was drawn from deep wells. Some readers have very likely seen the donkey at Carisbrooke Castle drawing water from the ancient well which supplied Charles I during his sojourn in that stronghold. The principle is simply that of the wheel which has afforded exercise for an unhappy squirrel in many a cage. The dogs which turned the spits in Tudor times, and for long afterwards, were of that bow-legged sort which we associate to-day with Germany ; being little else than dachshunds. A practice of starting the dogs by putting hot embers on their tails was too familiar to the scullions. At Hampton Court, by the way, there is a kitchen with a complete, original set of hearth furniture.

Food and drink were much the same as in the past age. " Double-roasts," made by cooking a small bird inside a larger one, and *blanc-manger* of pounded chicken, flour, almonds and cream were favourite dishes, as they had been of yore. Lamb " tarts " were much appreciated and were no doubt more succulent than mutton pies.



ORGAN  
17TH CENTURY  
*From a MS. in the British Museum*





Living was dear when the wars were in progress at home, but, in Henry V's time, it is related how a gentleman of Kent, named Norwood, entertained the King at the Red Lion Inn, Sittingbourne, at a cost of nine shillings and ninepence, wine, which was then a penny a pint, being included. Even allowing for the great difference in the value of money, Master Norwood came off very well on that occasion.

The placing of men and women at table in alternate order is of remote origin. In the period with which we are at the moment concerned, the man and the woman of any pair so placed would, very often, eat off the same plate and drink from the same cup, a chivalrous, if not necessarily admirable custom of which the servants must have greatly approved. Nearly every one still went to sleep after dinner, in winter within the house, in summer in an arbour, or under a tree in the garden. Supper, sometimes light, more generally of a fairly heavy kind—cold meat, cheese, fruit, such as apples, pears and plums—was taken just before bed-time, a custom which was probably responsible for some of the strangest notions of our forefathers. Nightmare is the mother of many foolish fancies.

Actually the last thing swallowed was the posset, that mixture of milk and sherry, or some other wine, of which we so often hear in the plays of the Elizabethan Age, as when Lady Macbeth soliloquizes that she has made all safe for the great crime by drugging the possets of her unhappy guests.

For a moment let us be on board a sailing packet of the fifteenth century, bound to Corunna with pilgrims for the great shrine of Santiago of Compostella. The sea is running rather high, and when the steward—for so he is already named—announces dinner, many of the passengers, as the captain had said to the cook when ordering him to prepare the meal, “have no lust to etc.”

“Thys mene whyle the pylgryms ly,  
And have theyr bowlys fast them by,  
And cry after hote malmsey;  
'Thou helpe for to restore.'

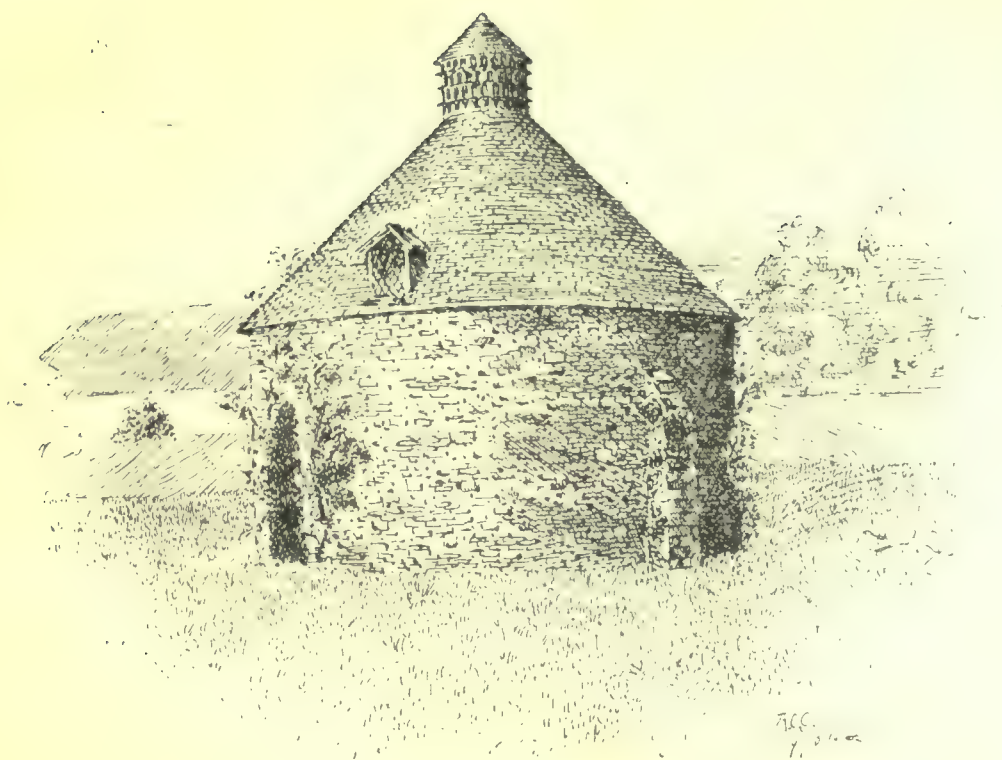
And soon could have a saltyd tost,  
For they myght ete neyther sode ne rost ;  
A man myght sone pay for thyr cost,  
As for oo day or twayne.  
Som layde theyr bookys on theyr kne,  
And rad so long they myght not se ;  
Alas ! myne hede wolfe cleve on thre !  
Thus seyth another certayne."

" Sode " is sodden, it may be explained, and " oo " is one.

Little has been said of dress in these pages. The clothes of both men and women, in the fifteenth century, were marked by a good deal of excessive fancy, especially on the heads of the women, and in the jackets and shoes of the men. The long " dressing-gown " type of coat was still generally used, especially by the older men, but the short coats of the more dandified young men, such as were worn in the time of Henry III, had become at the beginning of the reign of Edward IV so much shorter that in the third year of that reign a sumptuary Act included the provision that a man who appeared in a coat which did not reach to his thighs should be liable to a fine of twenty shillings. Nightclothes were superfluous luxuries.

Before leaving the domestic life of that age, we may recall that, romantic as we usually suppose the fifteenth century to have been, the marriage of convenience was more common among the well-to-do than the love-match. In some cases convenience and love came together of themselves, as will often happen in France, the present headquarters of such unions in Western Europe. Of one such marriage we have a clearly recorded example in the story of John Paston, the younger, and Margaret Brews, in or about the year 1476. John sends a letter to Margaret beginning : " Mistress, though so be that I, unacquainted with you as yet, take upon me to be thus bold as to write unto you without your knowledge and leave, yet, Mistress, for such poor service as I now in my mind owe you, purposing, ye not displeased, during my life to continue the same, I beseech you to pardon my boldness, and not to disdain, but to accept this simple bill to





A DOVECOTE



recommend me to you in such wise as I best can or may imagine to your most pleasure."

He tells her he has had a good account of her from his friend, Stratton, the bearer of his letter, and goes on to say: "I beseech you in easing of the poor heart that sometime was at my rule, which now is at yours, that in as short time as can be that I may have knowledge of your intent and how you will have me demeaned in this matter, and I will be at all season ready to perform in this matter, and all others your pleasure as lieth in my power to do or in all theirs that will do for me with God's grace, Whom I beseech to send you the accomplishment of the most worshipful desires, mine own fair lady, for I will no further labour but to you, unto the time ye give me leave, and till I be sure that ye shall take no displeasure with my further labour."

It is pleasant to recall that after some delays, owing to parental differences concerning dowry, a happy marriage was the end of this affair, and one or two extracts from letters written by the wife or the husband in the years that followed will help materially, or rather perhaps, atmospherically, to link up the fifteenth and the twentieth centuries.

A letter of Margery's written to John, within six months of their marriage, contains several allusions to her prospect of becoming a mother, and ends with a dash of the simple humour which peeps out of her letters now and again: "I pray you that you will wear the ring with the image of Saint Margaret, that I sent you for a remembrance, till you come home, you have left me such a remembrance, that maketh me to think upon you both day and night when I would sleep." This same letter reminds her "right reverend and worshipful husband"—he was not a bishop; husbands were accustomed to be addressed as right worshipful in those days, when a wife who wrote "Dear old Jack" to her lord would have caused him to doubt of her sanity, but the "reverend" was perhaps a bit of Margery's fun—to bring her a

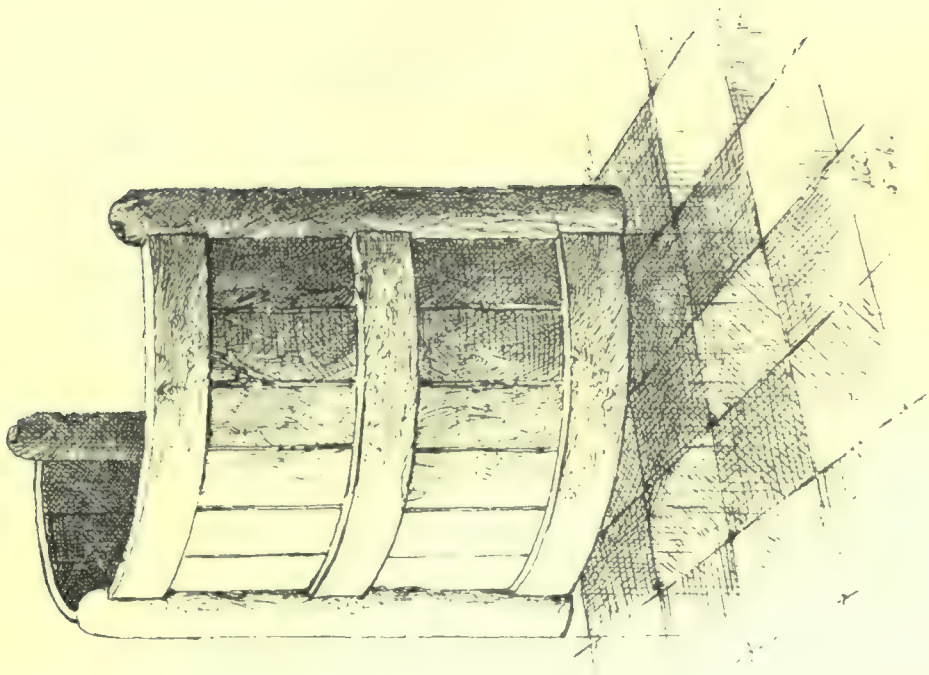


piece of "mustyrddevyllers" cloth to make a gown, as the only gowns she had to wear that winter were "my black and my grene a lyer, and that is so comerus that I ham wery to weryt." What was "mustyrddevyllers"? Could any draper in Oxford Street answer the question, or tell us what a "grene a lyer" was, in the way of costume? The first would probably suggest mustard-colour to most readers. It seems to have been more usually spelt *muster de velors* and was a grey woollen material. As to "grene a lyer" Sir John Fenn, of East Dereham, the editor of the first edition of *The Paston Letters*, in 1787, suggested that Margery was trying to write *grenouillière*, meaning a "frog-coloured" dress; but, though her orthography, in common with her contemporaries' generally, was quite equal to such a perversion, there seems no manner of support for this "explanation."

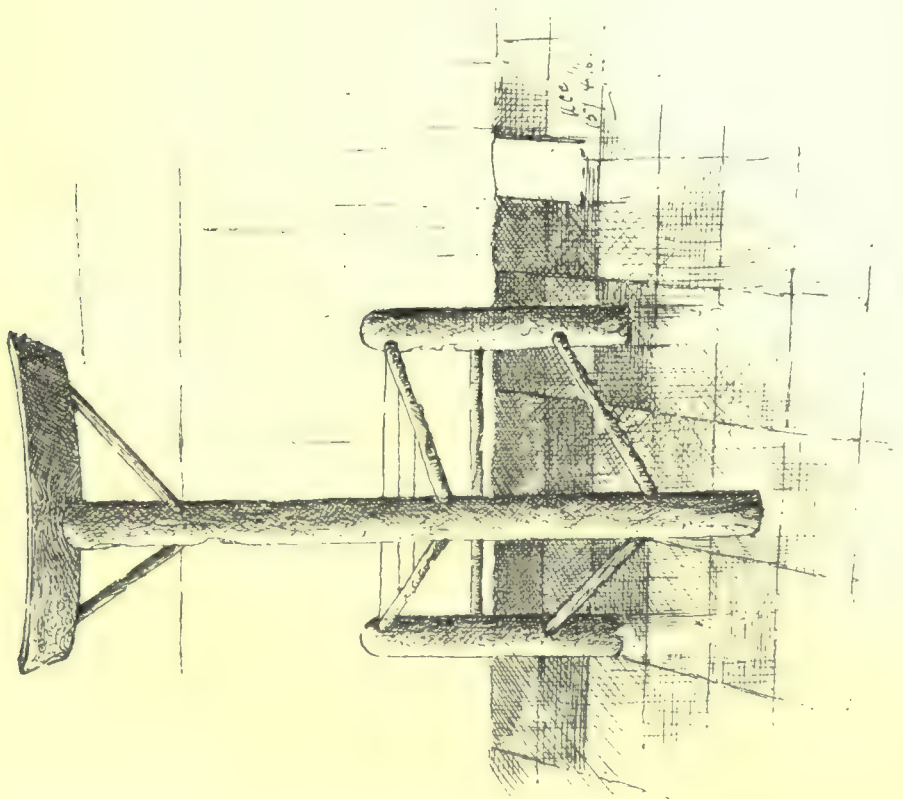
In an article contributed to the *Anglo-French Review* in November 1919 I suggested that what Margery meant to write was *à layer*, that word being good fifteenth-century French for *lacer*, and that her frock was fastened by lacing it down the back.

Margery ends a letter to her husband, in November 1482 (?): "No more to you et this tyme, butte I marvell sore that I have no letter from you, but I pray God preserve you, and send me good tydynges from you, and spede you well in your materes. And as for me, I have gotyn me another logyn felawe, the first latter of hyr name is Mastras Byschoppe." This little touch really illustrates very pleasantly the sunny nature of one who was evidently a happy wife and mother, in spite of the commercial manner in which she had been bargained for between the two families, Pastons and Brewses.

As for the urban houses of the fifteenth century an article which appeared in 1843 in the *Gentlemen's Magazine* thus describes one such house destroyed in King's Lynn sometime before: "With regard to the general construction . . . no regularity or uniformity of design was considered necessary by its architect. The gable-ends and windows were of different sizes, and did not range precisely over



CHAIR



CHAIR





each other, or with the arches and brackets below. The joists and beams were of equal bulk, and placed as chanced to be most convenient in the construction of the floors. In short, utility was the main object, a solid and useful structure the result proposed ; not the fulfilment of a contract, not the imitation of an earlier style ; not the masquerade of an external façade either superior to, or unaccordant with, the construction of which it formed a part. The house itself was framed upon principles of utility and durability, and the portions admitting of ornament were, at the same time, adorned with no sparing hand ; but no parts were incongruously clapt on, in pretended ornament, where they did not actually and appropriately belong to the construction."

The spirit of English architecture in the days before machinery, when ornament and utility were married by natural taste, could hardly be better expressed. Nor could the Vandalism of ignorance be better illustrated than in the story of the discovery of the precious relic shown opposite page 59, in use as a ferret-hutch in some corner of a great garden !

## CHAPTER VII

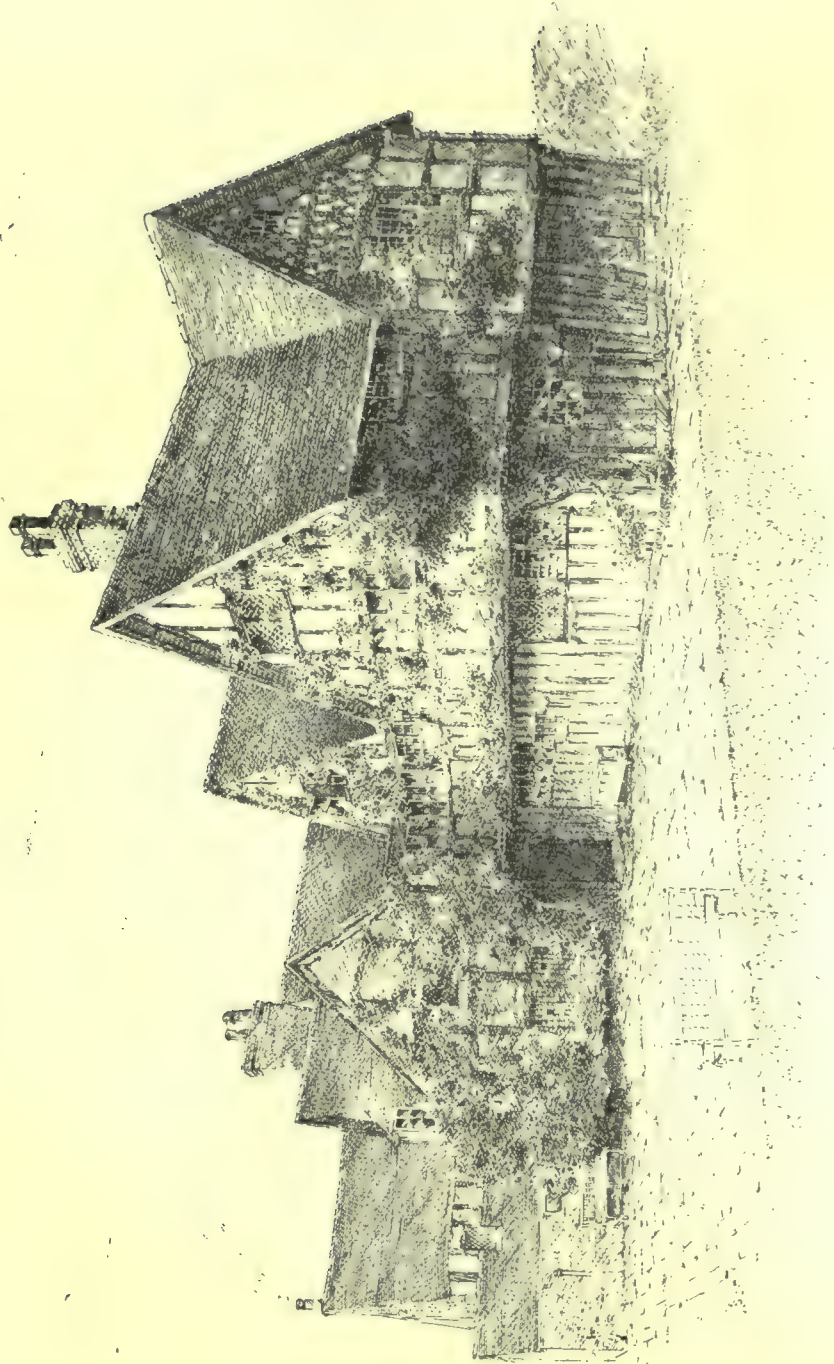
### THE TUDOR PERIOD

After Bosworth Field—What is the “Tudor Period”?—Lovely Houses—How Compton Wynyates escaped—Homes of Ague—Stratford-on-Avon—Eyesores—Hall’s Croft—Double Fronts—Wattles or Oak—A Lucky Accident—Furniture—Cupboards—Food—A Wedding Feast—Presents—Generous Kissing—Plain Living—The British Bun.

**I**N the last fifteen years of the fifteenth century England gradually recovered from the state of nervous exhaustion into which she had been brought by the Wars of the Roses. Bosworth Field gave her a King who, however selfish and avaricious as a man, was prudent and broad-minded as a statesman. Firmness, tempered by mercy, marked his dealings with the defeated Yorkists, with Lambert Simnel, Perkin Warbeck, and the rebels of Ireland and of Cornwall with whom those two misguided impostors were so absurdly connected.

The broken waves of the long conflict were now smoothed by such oil as had hardly been used before in this country. Edward I had governed well on the whole, but he was as harsh to those who opposed him as Henry VII was, as a rule, lenient, and the stern justice which Edward dealt out was more like that of the proverbial Cadi than the justice provided through Parliament and the Privy Council under the later sovereign.

Except for the brief military and naval operations undertaken by Henry VII, in 1491, in aid of Brittany against France, aid which was rendered of no account by the marriage of Anne of Brittany to Charles VIII in the same year, England had no foreign wars under the first of her Tudor sovereigns. During twenty years’ peace with our neighbour (1492–1512) the artistic influences of the Latin countries



HALLS CROFT, STRATFORD-ON-AVON





came freely across the Channel, competing with the already strong influences of Flanders and of Germany. The immediate effect on architecture was inconsiderable, but in the interiors of our houses tapestries, rugs, brocades, and richer adornment generally became more prevalent than ever before, and, indeed, the presence of luxury in any homes other than those of princes and great nobles may almost be said to date from that time.

For the purpose of this book the Tudor Period, which varies in length with different historians of our national life, is taken to cover what is commonly called Elizabethan and Jacobean architecture, furniture and domestic customs, there being no drastic change in such matters from the accession of Henry Tudor in 1485 till the advent of "Neo-Classicism," chiefly under the influence of Inigo Jones, in the reign of Henry's great-great-grandson, James Stuart. Many are the splendid architectural relics of this period.

There are houses of stone, such as Penshurst, and of brick, such as (Wolsey's) Hampton Court, or of half-timber and half-plaster such as Hall's Croft, Stratford-on-Avon, to be mentioned more particularly on another page. But the loveliest Tudor houses are those in which all these materials—stone, brick, timber and plaster, are combined, with delightful colour effect. One of the fairest of all these lovely homes is Compton Wynyates, in Warwickshire, which, mainly built in the days of Henry VII and Henry VIII, was almost lost to us in the eighteenth century. Its escape may be recalled as showing how precarious is the existence of such precious possessions. Fire, as a destroyer of buildings, is almost conservative when compared with man. The fifth Marquess of Northampton, in an appreciative book published in 1904, told us how nearly an ignoble pride brought about the total destruction of this old home of his family.

The reason of the dismantling of the house in 1768 was a contested election! The borough of Northampton at that time was divided in its allegiance between three nobles, Lords Spencer, Halifax,

and Northampton, among whom a family rivalry seems to have existed. "While the election lasted, for all who were thirsty, beer ran in Althorp Park, at all the cross-roads, and probably also at Castle Ashby and Horton. Other liquors were supplied, as it is stated that the electors, having drained Lord Halifax's cellars of port, were given claret. This was not strong enough, so they migrated in a body to Castle Ashby and its port. The election over, next came the scrutiny, not as afterwards by half a dozen members of the House of Commons, but by the whole House, and each of the peers entertained members to obtain their support. Forty covers were laid daily at Spencer House, and as many at the houses of the two other noblemen. It was at length decided in favour of Lord Spencer, who had then to nominate the member, the votes having apparently been given for the peers, and not for candidates. He had so much difficulty in finding one, that eventually, so runs the story, he nominated a man who was in the East Indies. All this seems ludicrous, but it was a serious matter to the families concerned. The expenses were enormous. Lord Spencer was said to have spent nearly £130,000, and the debt was only paid off after many years."

Lord Halifax was ruined. "Lord Northampton, besides cutting down all his old timber to the amount of £50,000, sold most of his furniture from Castle Ashby, and the whole of that from Compton Wynyates, and spent the rest of his life in Switzerland. Before going abroad he gave orders that his Warwickshire house should be pulled down, as he could not afford to keep it up. This, however, Mr. Birrell (the agent) deferred doing on various excuses, patching up bad roofs, etc., as well as he could afford. The family owes him an eternal debt, for he not only saved the house, but planted many of the present trees." It is believed that the ancient Yardley Oak, celebrated by Cowper, fell to the woodman's axe on this melancholy occasion, in another part of Lord Northampton's property.

What a curious light the above true story throws not only on the





AN INTERIOR, STRATFORD-ON-AVON



extent to which electoral corruption was carried in the "good old times" of open bribery and of privilege of the peerage, but also on the manner in which primogeniture may happen to work, giving vast estates to three men in one small part of England, each of whom was ready to impoverish himself and his posterity for no better object than the gratification of self-love! At the same time, let us remember that primogeniture and entailed estates have preserved many of the finest buildings from the Vandals.

Compton Wynyates, however, is too large and too "baronial" a place to serve as one of the illustrative types to be described here. There can, in any case, scarcely be room to fear that it will run any serious risk of deliberate attack from Vandals any more. If such a rare delight were intentionally destroyed, with the previous knowledge of the educated public, Macaulay's remark on Newton's house, quoted early in these pages, would be so far justified that England would have ceased to be a civilized country.

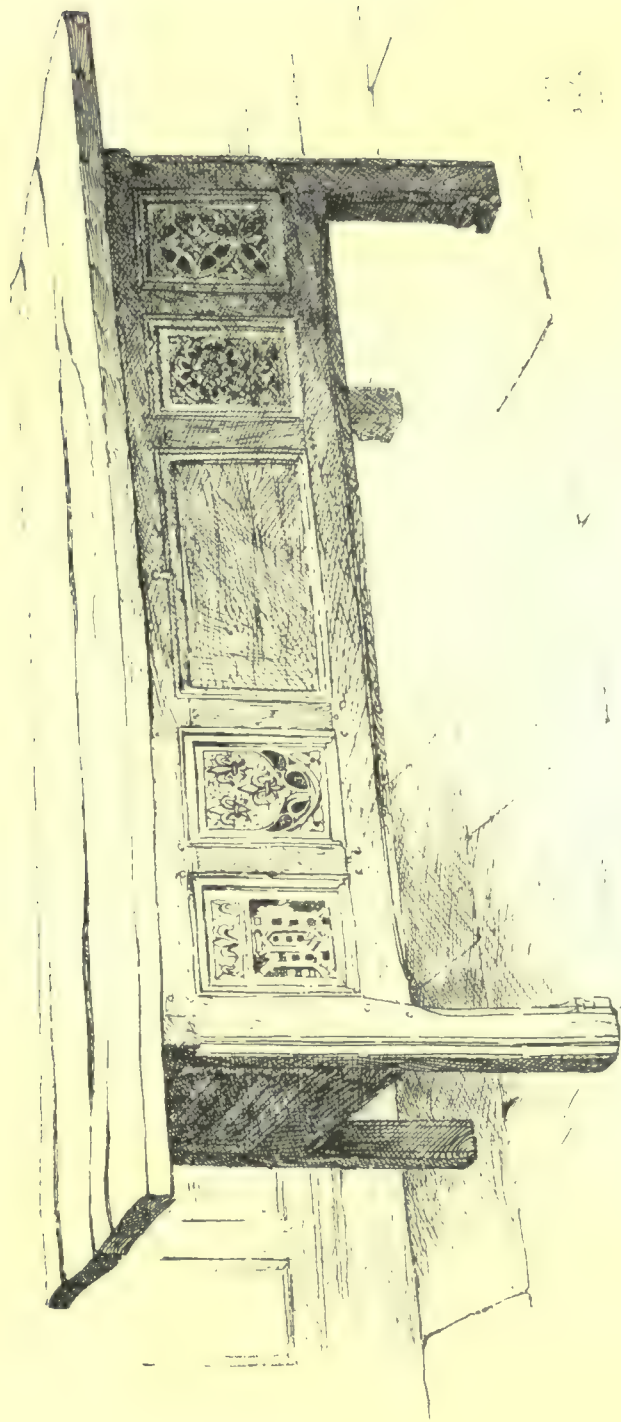
It is a commonplace observation that most of the beautiful dwellings of our ancestors up to a comparatively recent age, and of their ghostly fathers, the monks, who filled so important a place in England before the Reformation and the Poor Law, were built in places which few would select at the present day. The river-side, the deep bottom of a sheltered valley, were the favourite spots for the homes of English abbots and squires in the old times. Partly this fact suggests that the constitutions of these worthy people were proof against ague, rheumatism and all other ill health which damp nowadays does much to foster, if not actually to produce. Many an old manor-house stands in a hole so narrow in diameter that one can look into the attic rooms from within a hundred yards away. The natural result of building in such situations is that lichen, moss, ivy and all kinds of creeping and climbing vegetation have covered the walls and helped to produce that picturesqueness which we associate with the past. Even the doctors thought little or nothing of damp. About 1542 we find Dr. Andrew



Boorde, in his book *The Dietary of Health*, thus stating the proper conditions of a place for building a house : The air must be " pure, frisky, and clean " ; the foundations of gravel mixed with clay. The prospects should be east and west or north-east and south-west, never south, for " The south wind doth corrupt, and doth make evil vapours." But the " vapours " that rise from water-meadows did not seem in any way " evil " in those days. So we find very many of the big country houses, secular or religious, built on the river flats. Towns had always been so built, chiefly for convenience of water supply and water carriage, the oldest parts of nearly all really ancient towns being those which lie near the river-banks, as in London, Oxford, Bristol, Rouen, Paris.

The famous town where we shall find a half-timber house to represent the Tudor period is not all built on the flat, even for its oldest remaining houses. But its noble church, built during the fourteenth and fifteenth centuries, is placed close to the Warwickshire Avon, and near to the church stands the house of our choice for description and illustration.

Tudor England, in its less grandiose aspects, has left us no more precious heritage in architecture than Stratford-on-Avon. Even those who believe that the great philosopher who wrote some wretched paraphrases of the Psalms also wrote the love scenes in Capulet's garden must admit that it is to Shakespeare, the Burgess of Stratford, that we owe the partial preservation of an Elizabethan country town from the Vandalic hands of Time and Town Councils. Every summer, since the railway first came near the Avonside, many hundreds of visitors have been to see that " birth-place " which was once so nearly removed to the land whence, in recent years, most of the visitors to Stratford have come. Thus, as one may say, the eyes of the world have been upon the place, and in most instances the schemes of Philistines for the " betterment " of the town by " bringing it up-to-date " architecturally, have been stopped by the force of public opinion. Some dreadful



OAK SIDE TABLE  
No. 1000





things, it is true, have been done, and are still being attempted, but the worst of them in more recent times have been sins of construction. A building, as in too many cases we know to our cost, can always be pulled down, and thus there is the lingering hope that grievous eyesores may some day be carted away. At any rate, they may often be made, with the aid of ivy and *Ampelopsis Veitchii*, to harmonize with an agreeable environment.

The Memorial Theatre at Stratford, built on the Avon banks in the late Victorian era, is a pile of great value so far as its inside is concerned, for there much of the best Shakespearean acting has been seen. But, externally, it is a blot on the view either up or down stream, almost as sad, though less monstrous a blot than Queen Anne's Mansions at Westminster. The Stratford pile is so strangely designed that the last time I was there a London friend with whom I was walking past asked if it was a brewery !

Another blot on Stratford is the " American Memorial Fountain," at the end of Rother Street. This " Elegant Early English structure," as it has been described, was presented to the town by a citizen of Philadelphia, and was unveiled in 1887. It is the first remarkable object visitors see as they arrive from the Great Western Station, and it makes the hearts of some of them flutter uneasily at the idea that it is representative of the beauties of the place. Take away, or rather change externally, the theatre, and put a simple fountain in place of the pretentious clock-tower, and there could be little to scarify the eyes of the stranger in Stratford, to whom the vacant or misapplied sites of former buildings with great associations tell no tale. If any reader would know more on the subject of Stratford Vandalism let her or him read Miss Marie Corelli's pamphlet on the Harvard House. It should be added that the release of some of the finest Tudor houses in the town from their fronts of plaster and rough-cast, so that their original timber fronts are again exposed to view, was largely due to the taste and public spirit of Miss Corelli. It is to be wished that in every ancient

town or village there were some one with as much determination to prevent Vandalism.

So much for Stratford-on-Avon in general, with which subject this book has little to do beyond reminding admirers of fifteenth- and sixteenth-century domestic architecture that there are many fine specimens of the half-timber kind well preserved in the streets and the immediate neighbourhood. We are in Stratford now because within its bounds stands the house chosen to represent the Tudor time in these pages.

As may be seen from the view taken from the garden, Hall's Croft is a delightful specimen of the rambling, many-gabled oak-and-plaster dwellings of "comfortable" citizens of its period. It has the added charm that it was the home of Shakespeare's eldest child Susanna, who lived there with her husband Dr. John Hall. Both externally and internally Hall's Croft remains for the most part very much as it was in her time, and at present it is richly provided with furniture of its own age. The oak-panelled rooms, the carved work of the staircase, the stone-floored kitchens, the moulded plaster-work on some of the ceilings, the absence of passages in the original design, are all characteristic of the best periods of the stud-and-plaster house.

Such buildings have not, as a rule, fallen into ruin from the rotting of their timbers and laths, or the crumbling of the plaster. Their frames were solidly constructed of the best attainable material, so well and truly joined, and pinned together with stout oak pegs, that in many cases they still defy gravitation. Hall's Croft shows such honourable workmanship, and it also serves to illustrate the fact that there are many more timber houses in England than can be known from passing observation by the traveller along our roads and streets.

In many instances the fronts of ancient houses have been cut clean off, and fronts of later styles of architecture set up. In Stratford itself one may find houses which show Georgian faces to the street,



and Elizabethan gables and timbers as seen from the gardens at the back.

Hall's Croft is in the unhappy-happy position of showing a false face to the street. The rough-cast front of the house, flush from roof to ground, conceals the original front, which has bracket-supported timbers corresponding with the back and side of the house as shown in the drawing. It is supposed that the false front was put up to make the house warmer, and it is likely enough that it may have that effect, the space between the old and the new fronts providing a pad, so to speak, of air. In any case, it is pleasant to know that a couple of days' work, or less, by a couple of honest men would restore the front of Susanna Hall's home to the state in which it was familiar to her eyes.

Tudor England is so much more securely preserved in brick and stone than in oak and plaster that a house of the half-timber kind has been deliberately selected for illustration in preference to any other. It may be thought that Ockwells and Hall's Croft come too near in type for the purposes of this book, but it must be remembered that the houses described and illustrated are not to be regarded as those which would be "scheduled" under the proposed plan of preservation for public and national purposes.

It is amusing to find that while the evolution of the house from wattles to oak timber might indeed seem, and to almost all students of architecture has seemed, to mark a great advance in the national state, it did not so impress that really quaint person, Harrison, who, in his priceless *Description of England*, published in 1570, cries, for it reads like a cry: "When our houses were builded of willow, then had we oaken men; but now that our houses are come to be made of oak, our men are not only become willow, but a great many altogether of straw, which is a sore alteration." Strange as his ideas sometimes were, it would not appear certain that the Rector of Radwinter actually attributed the degeneration which he thought he observed in his countrymen to the strength of their homes, but he

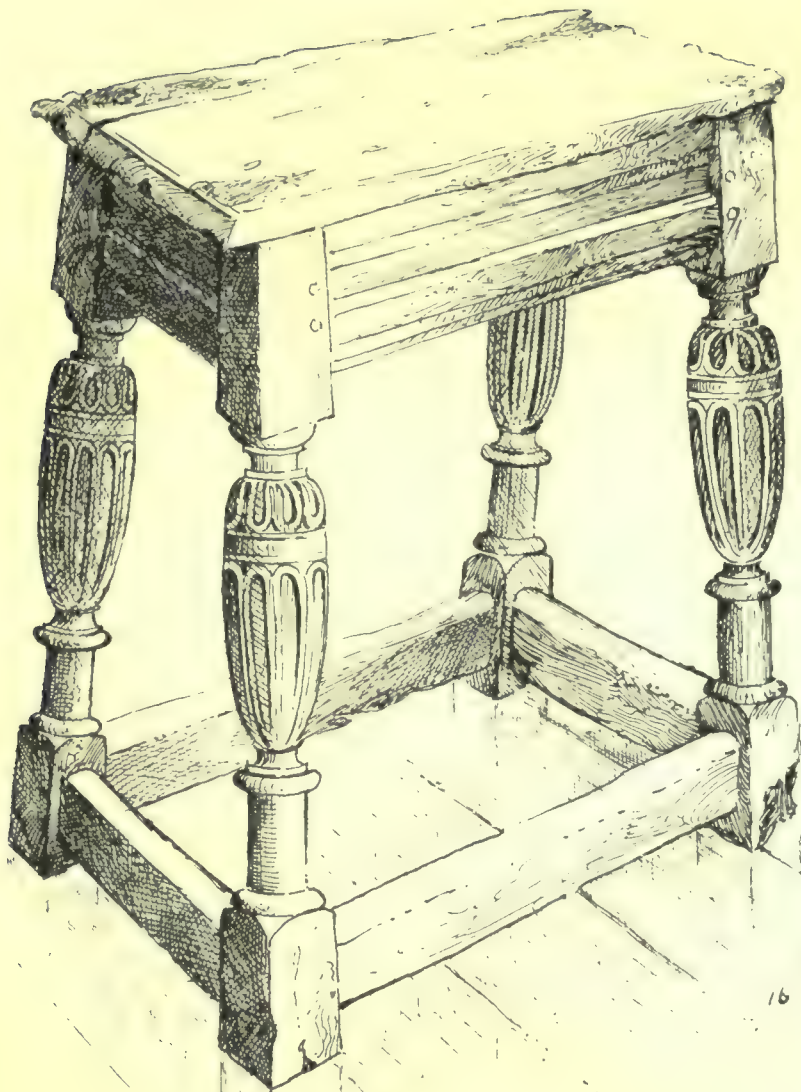


evidently thought that wood-smoke was excellent for the lungs, and that it was much better to let it find its way out through a hole in the roof or the wall than to carry it off through a chimney. "Now," he says, "have we many chimneys, and yet our tenderlings complain of rheums, catarrhs, and poses; then we had none but reredosses, and our heads did never ache." He further tells us that in his younger days there were not more than two or three chimneys in most "uplandish" towns, outside the manor-houses and the abbeys, of which there were few left, seeing that he was only seven years old when the last of the monastic buildings were closed in 1540.

This old parson of three and a half centuries back, who bewailed the degeneration of his fellow-countrymen, may have found reason to change his opinion before his death in 1593, much as many who bewailed the flabbiness and sloth of the nation before August 1914 came to revise their opinion within the years immediately following. Harrison's reference to the changes in house-building as connected with the character of the people brings to mind the strange bit of history that Cardinal Wolsey's desire to have the walls of his home at Southwell coated with plaster, made of lime and hair, was used at the time of his final disgrace as evidence that his pride was still unbroken!

In the eighteenth century, by the way, many Tudor buildings of stud-and-plaster work were "coated" with brick or stone, and their interiors re-plastered to conceal the timbers. The owner of a house in Lower Brook Street at Ipswich, where so many merchants lived in the old days, is gradually uncovering beautiful Tudor work in room after room, and has found that the original open hearths are perfect in all respects, with the carved stone-work in fine condition, thanks to the long-preserving plaster. By a mere accident he discovered that he was living in a Tudor house.

For the most part the change in furniture from the end of the fifteenth to the end of the sixteenth century, and even later, was more in the direction of greater comfort than of new forms: the chairs,



OAK STOOL  
SIXTEENTH CENTURY  
*South Kensington Museum*





benches, tables, chests, remained in use from generation to generation. But the bedsteads of the rich became more and more elaborate in their ornament and their hangings as time went on, and cushions became more plentiful in the window-seats and on the benches and chairs, which, though often beautifully carved with linen-pattern and foliated designs, were very rarely upholstered. Rushes were becoming less general on the floors, which were more frequently swept and cleaned.

Trestle-tables, which had been in general use from the dawn of domestic furnishing in England, began to go out of use rapidly from about the time of the Reformation, and framed tables speedily found place in most "substantial" homes. Round tables for cards were in use in the first half of that same sixteenth century, and tables with fitted leaves were fairly common in the second half; leaves in the form of squared boards, placed in juxtaposition on trestles, had been in use from far earlier times.

Cupboards were originally just what the word itself suggests, that is to say, boards or shelves on which to place cups when they were not in use. A plank standing on trestles or legs against a wall, or supported on brackets, was the beginning from which the inaccurately called cupboard of to-day has been evolved. To "open the cupboard" is, if we pay attention to the real sense of the expression, absurd. First there was a board, then another and another, as the crockery and plate grew more abundant. Then sides were added, and then some one, probably a dusting housewife, had the idea of doors. "Court" cupboards, of which few original examples now exist, were receptacles for the family plate and were often splendidly adorned by the craftsman's chisel. "Livery" cupboards, which frequently had no doors, even in their later years, contained one or more shelves on which "liveries" or portions of food, for servants more particularly, were placed in plates or small dishes. The "old maids"—married or single, women or men—who measure out tea, sugar, butter and so on daily for the kitchens are the modern representatives of a once ubiquitous

class in housekeeping. The "night livery cupboard" was supplied with provision against midnight hunger in times when many people took no substantial meal between one day's dinner and another's. The "rear-suppers" of which we sometimes hear from those times were additions to the ordinary light suppers which made them into a fairly large meal, after which "night liveries" would hardly be needed unless by persons suffering from what physicians call a "false appetite," such as over-much study is said to produce.

Specific pieces of furniture were and are frequently mentioned in wills or in the inventories thereto, though less often nowadays, and much of our knowledge of the contents of houses in past times is derived from such valuable documentary evidence.

In an inventory attached to the will of Robert White, an Essex man, which was passed for probate in 1617, his son John is ultimately given "the joyned standing bedstead which is in the parlour, with the feather bed, flock bed, bolster covering, with other furniture thereunto belonging. Alsoe the presse cupboard, the cupboard-table and my newest chest, all which are in ye parlour, to be delivered him after the death of my said wife Bridgett White, or instead thereof the sum of 20 marks of like lawful money."

A Devonshire will of the same year specifies a "table-board in ye hall," also a "Cribbone." A New York list at the end of the century included "one old Billyard table, £8." The table-board was formed of a long section of a big oak with supporting trestles, that is to say, it was the ordinary long table so frequently mentioned. Billiard-tables were already well known to wealthy people in the seventeenth century, and, indeed, had been familiar in the Elizabethan Age, as we may suppose from Cleopatra's mention of the game in Shakespeare's tragedy. Her invitation to her maid of honour to play billiards might suggest that it was not looked upon so generally as a man's game in those days as it is now. Nor was it the same game, being played with a wooden bridge across the table, such as is still used in certain kinds of bagatelle,



PLATE II





chiefly practised in our nurseries, with arches through which the balls had to be propelled by a cue, of which the butt-end was almost invariably used.

In no age of English History do we find a greater catholicity in the service of the table than in the sixteenth century. The ancient Romans may have eaten more extravagant dishes than the contemporaries and fellow-countrymen of Wolsey and Burleigh. But the notorious banquets of Lucullus, Vitellius, and Heliogabalus were at least as exceptional as a Guildhall banquet when compared with a dinner in a merchant's suburban villa, whereas, on most well-furnished tables in Tudor England, dishes sometimes appeared which would astonish any modern dinner-party. Especially was this so in the matter of birds, all the largest species being served, with little regard to the quality of their flesh.

An account of the wedding festivities when Mary Neville was married to Gervas Clifton on January 17th, 1530, contains information as to the food and drink of that time which may fill a few lines here, as illustrating the taste, the possibilities, and the cost of housekeeping. But first, the ladies may be pleased to know that three yards of cashmere, otherwise carsey, cost 7*s.* and that three black velvet bonnets supplied cost 17*s.* each. As to the food provided for the wedding breakfast, our present means could hardly obtain some of the dishes even if we knew what they were. Bitterns, cranes, heronshaws, swans, graced the table. Most of the dainties, however, we could buy at the stores. Two pounds of marmalet for 2*s.* 1*d.* was not made of oranges but of some English fruit—indeed, strictly speaking, the term “marmalade” is only applicable to a confection of quinces, being derived from the Portuguese name of that fruit. There were dates, big raisins, cloves, ginger, currants at 3*d.* a pound, prunes and orange buds; there was also “sigunamond” at 1*s.* 10*d.* a pound and there was “turnesall” at 4*s.* “Sucket” at 1*s.* a pound and “biskets” at the same price figured on the board. These various provisions, mixed or otherwise,

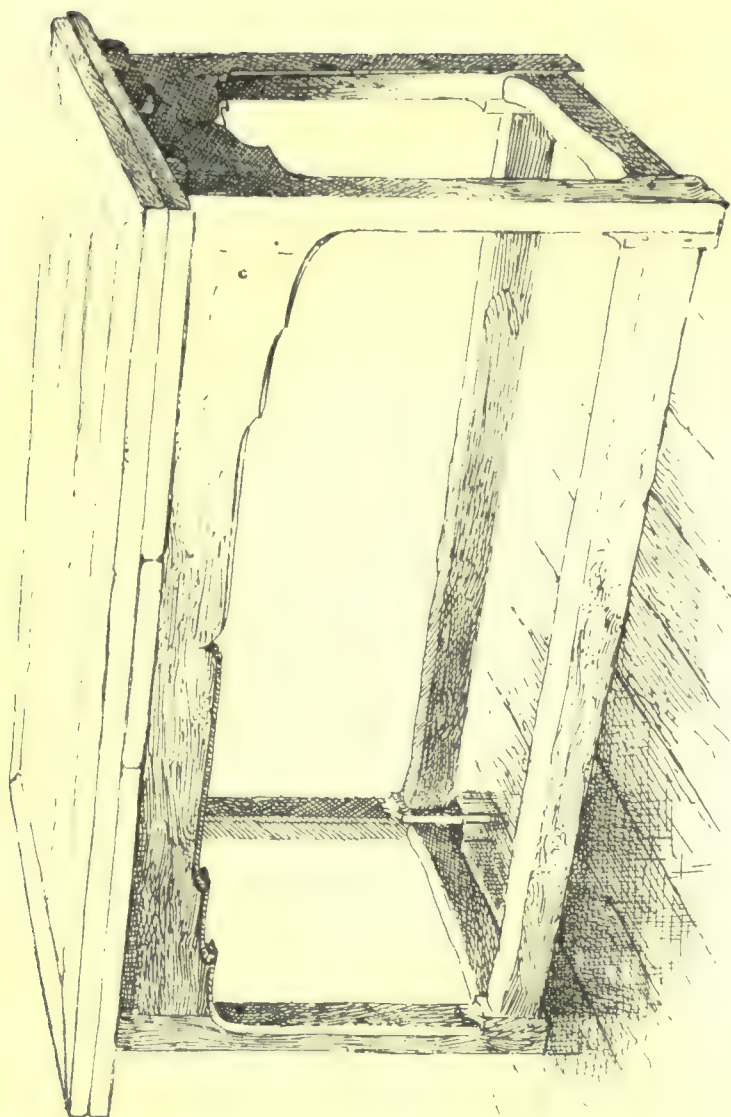
were "washed down," as the old novelists would say, by three hogshheads of claret, red or white, which cost £5 5s. all together. It should be said that one shilling in that age was equivalent to about ten in 1921.

The mention of this wedding reminds me that presents were quite as much appreciated by brides in the sixteenth, or indeed in any, century as they are now, and that silver spoons, dishes and cups were common among the gifts. I may add that at christenings a very general present for the infant from its godfathers or godmothers was one or more Apostle spoons. On all occasions when presents were customary gloves were sure to be given, a custom that at the time in which we live has largely died out, surviving, perhaps, in the black gloves provided by the undertakers for those guests at funerals who find themselves in need of them.

There were many other now almost forgotten customs besides the giving of gloves which gave pleasure in those lively days. The most famous of visitors to England in the early part of the sixteenth century writes enthusiastically about one of them in particular to a correspondent in Paris: "Your friend Erasmus gets on well in England. He can make a show in the hunting field. . . . He can make a tolerable bow, and can smile graciously whether he means it or not. . . . If you knew the charms of this country, your ankles would be winged. . . . To mention but a single attraction, the English girls are divinely pretty, soft, pleasant, gentle, and charming as the Muses. They have one custom which cannot be too much admired. When you go anywhere on a visit the girls all kiss you. They kiss you when you arrive. They kiss you when you go away, and they kiss you again when you return. Go where you will, it is all kisses; and, my dear Faustus, if you had once tasted how soft and fragrant those lips are, you would wish to spend your life here."

The translation from the original Latin is J. A. Froude's. It is a little free, as that historian's versions were apt to be, but it conveys the sense fairly. It is to be presumed that Erasmus exercised some





9/10/5 272

OWN DRAW TABLE



power of selection, or that, as is most likely, he has generalized a little widely.

Bitterns, peacocks, cranes, swans, heronshaws, however, though they figured in Mary Neville's wedding spread, were not among the ordinary dishes at the family meals. Such provender, even among the wealthiest people, was usually kept for feast days. The breakfast bills of fare of one nobleman's household will certainly serve to show a standard which ordinary citizens and squires would not be likely to exceed. The family referred to was that of the Earl of Northumberland in 1512, from whose still existing MS. book of household accounts the particulars are taken.

"Breakfast during Lent for the Earl and Countess: A loaf of bread in trenchers, two manchets (fine white loaves), a quart of beer, a quart of wine, two pieces of salt fish, six baconn'd herrings, four white herring, or a dish of sprats." For the nursery, in which were two small children—"Lady Margaret and Master Ingeram"—"a manchet, a quart of beer, a dish of butter, a piece of salt fish, a dish of sprats, or three white herring."

When it was neither Lent nor a fast day, the provision was as follows: "For my Lord and Lady": the same as to bread, beer, and wine, but half a chine of mutton or a chine of beef boiled, instead of fish. For the nursery, three mutton bones boiled in place of the fish. There were two elder children whose breakfasts were no less substantial.

It was at dinner, which was served near the middle of the day, that the still-room maid and the gardener came to help the cook and the cellarer, and that the gamekeeper sent in his contributions. Boiled vegetables and salads appeared on the table, and such delicacies as apple marmalade, preserved ginger, raisins and dates were enjoyed, with fresh fruits in season, both in hall and nursery.

At the Percy dinner, we may be sure, venison and game in plenty helped to make the board groan. But with Earls and Castles we have

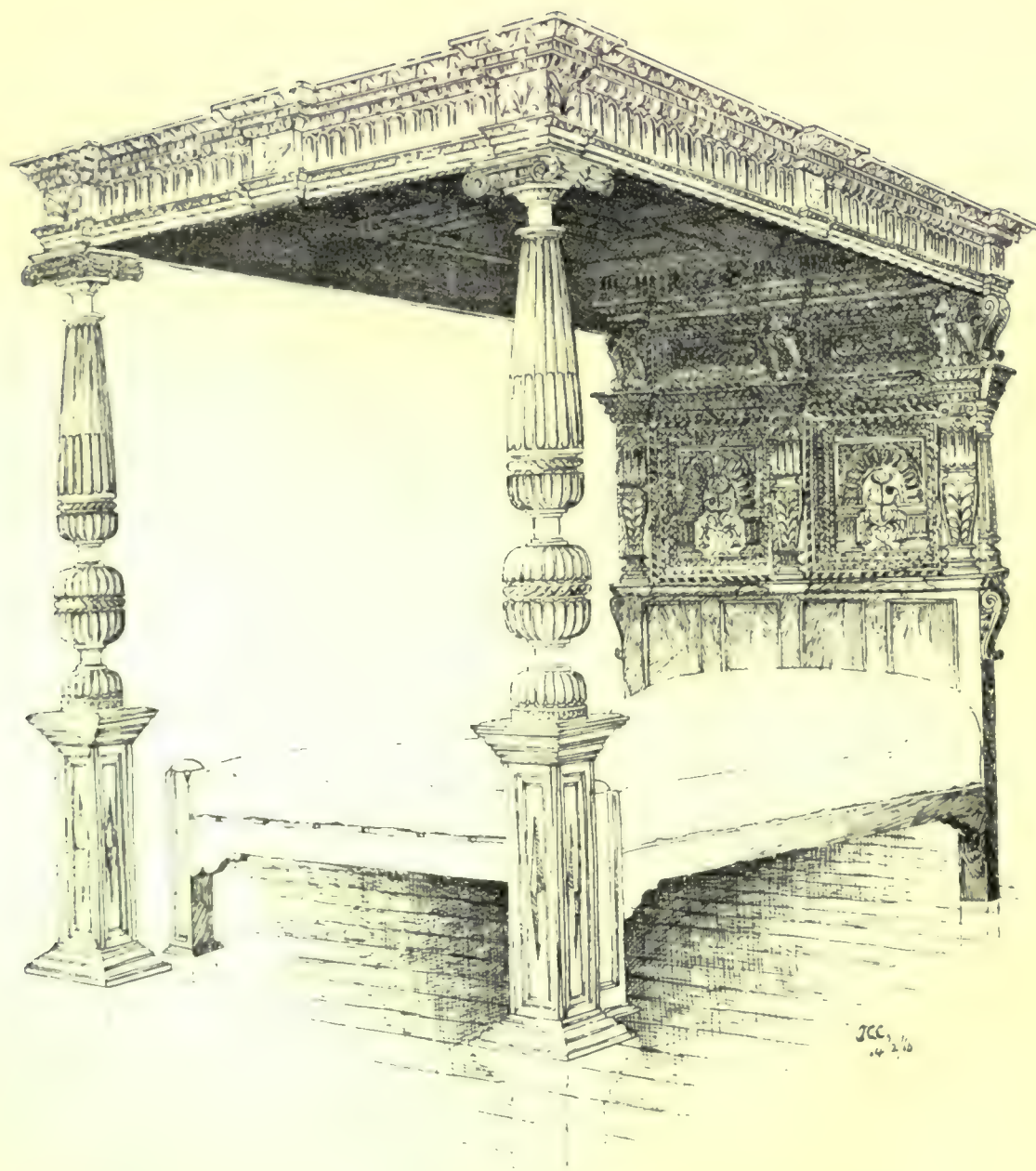


here little to do, and the breakfasts of the Percys are only recalled to show how plain was the early meal even of one of the most powerful families in the State.

All classes that could afford to do so ate too much in the Tudor Age, until about the time of the Armada, when the habit of continually taking "snacks" between meals became much less usual. Breakfast had never been a regular meal in most households.

One of our greatest British institutions seems to have first become generally noticed, if not to have been invented, in the Tudor Age. This is the bun. Small, round cakes had been, of course, known from the very dawn of history. But not the child-compelling bun.





FOUR POST BEDSTEAD  
 1840  
 at the Ashmolean Museum



## CHAPTER VIII

### THE RESTORATION

Under the Later Stuarts—Inigo Jones—Narrow Streets—Projecting Windows—Fine Staircases—Dog-gates—In Neville's Court—Interior Arrangement—Furniture—"Master's" Room—Pipes and Tobacco boxes—Madame's Room—The Bedrooms—Warm Beds—Servants' Room—"Powder Closets"—The Kitchens—Food—"Appetizers"—Fruits—Marketing—Dinner—Breakfast and Supper—Beverages—British Produce—Palestine Soup—Bread and Butter—The Morning Draft—A Wedding Feast—Dorothy Osborne—Novel Reading—Outdoor Exercise—Town Life.

NO past period of our social history is more familiar than that which extends from the return of the Stuarts in 1660 to their second dismissal in 1689. A very few lines will sufficiently recall the condition of those classes with which we are here concerned, in those thirty years of misgovernment and moral *laissez-faire*. The harsh and gloomy restraints of the Commonwealth, under which England had at least been respected abroad, gave place, on the death of Cromwell, to a brief period of suspense to be followed by reaction at home and declining influence in European politics during the reign of a King who, whilst politically he was the creature of a foreign power, was, in his general relations with his subjects, a fountain of dishonour, all the more poisonous because of his genial personality.

The conduct of ordinary citizens and squires under the later Stuart kings must not, however, be judged by that of the sycophants of the Court, and there is small reason to suppose that English life on the whole was specially depraved in the days of William Wycherley and John Evelyn, the last-named being, I believe, more representative of his fellow-countrymen at large than the first. Those who had helped the Royal cause were generally poorer in purse than their Puritan

neighbours of similar social position, but the honour of their families was certainly no less dear to them.

Domestic architecture, which had been so much affected by the Neo-classic notions of Inigo Jones before the Civil War, remained to a considerable extent under that influence after the return of the Stuarts to Whitehall, where the banqueting-house erected by that brilliant architect stood as a warning, if he cared to take it, for the King whose father had perished on a scaffold built against its façade.

Already, however, the simplicity of design, in brick or in stone, and the internal commodiousness which were to become the leading features of eighteenth-century building were coming into vogue, and from that time onwards the richly ornamented stone fronts of the great mansions and the overhanging stories of the half-timbered manors and town-houses were to give way before the flush-walls and plain facings which mark most of the domestic work of the great Sir Christopher, who, however inadequately he provided for the stability of his *chef-d'œuvre*, St. Paul's, was a master in proportion and in the production of fine effects by simple means. The compelling influence in London architectural change was primarily due not to Wren but to the baker in Pudding Lane whose carelessness had set the town on fire. Street after street of toppling, crumbling houses was burnt down, clearing the way for the reconstruction, which, but for one serious defect, made the English capital the best-built town in the world.

That defect was the continued narrowness of most of the streets. In order to avoid the enormous expense of re-laying out the superficial area, they were made no wider on the ground than they had been before, though very much lighter and better ventilated from the disappearance of the overhanging upper stories on either side, which, however, had the merit of affording shelter from the rain for foot-passengers and for goods set out on stalls. Thus it is that at the present day the City is honeycombed with lanes and alleys scarcely wider than the Rows of Yarmouth, whose narrowness has made them famous.



HOUSE IN NEVILLES COURT, LETTER LANE  
SEVENTEENTH CENTURY





All London houses did not, of course, become flat-faced after the fire, and many protruding windows, if not many overhanging stories, still exist which escaped the ravages of the flames, or were even built afterwards. Two or three years before the fire a French visitor, M. Sorbières, was struck with admiration by the projecting windows. "The rooms," he says, "are more commodious for them and better lighted, and you can without being seen see what goes on in the street. With us people see only what goes on just opposite them." Two of the best of the long-surviving houses of that age, with such convenient windows as M. Sorbières admired, stood next the Adelphi Theatre in London, and were pulled down during the early stages of the late War to provide a site for the Strand offices of the Government of New Zealand. The land thereabouts is too precious for archæological sentiment to be much considered, and no doubt the old houses were very inconvenient for modern business purposes.

However attractive the projecting windows may have been—and modern experience, especially at the seaside, leaves us in no doubt of their merits—there is, whether these special features be absent or present, a charm about many surviving houses of the seventeenth century which, so far as outward appearance is the cause, they share with those of the preceding age, but which, internally is largely due to the greater importance of the staircase. Up to that time, except in the largest houses, this feature had usually been cramped and almost devoid of artistic expression; now it was regarded as one of the chief points in the design. The broad steps, the massive and richly carved posts, spiral banisters, and wide, moulded ramps are usually a pleasure to the eye, almost always indeed, unless where the presence of those bulbous masses of turned wood which synchronized with the no less exaggerated boot-tops destroys the charm of well-balanced proportion.

In many houses, more especially in the country, gates were fixed at the bottom of the staircases to prevent the dogs from going up.

Often these gates were made sufficiently high to be above the leaping-powers of any ordinary dog.

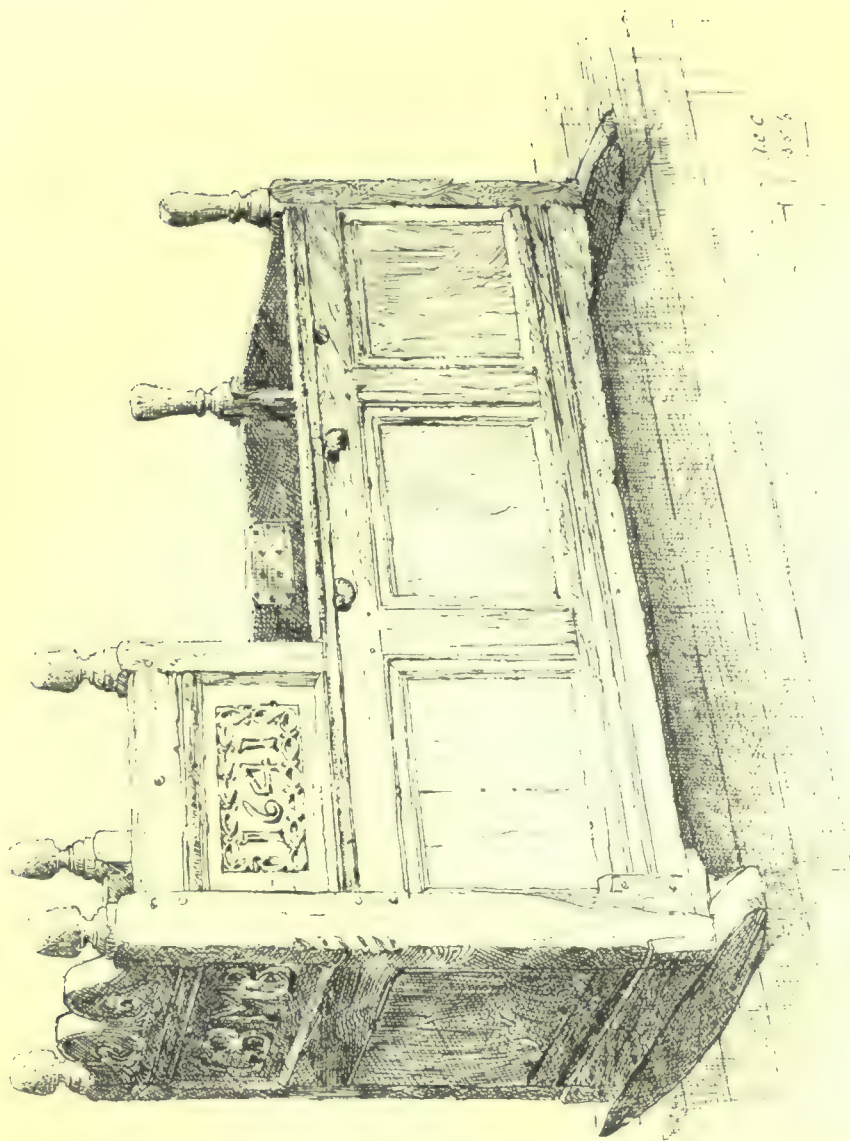
Having deliberately given credit to two prominent and generally pleasing characteristics of many Restoration houses, the projecting windows and the spacious staircases, I shall boldly proceed to select for particular description a house in which neither feature ever existed, but which nevertheless is one of the best preserved and also one of the most excellent specimens to be found in London of a merchant's dwelling of the time of Charles II.

Number 10 Neville's Court, Fetter Lane, is the house to which I refer. Its excellent condition as an original construction is largely due to its long-since secluded position, distant on the one hand from the residential quarters, and on the other hand hidden away from shopping or mercantile thoroughfares. Save to persons engaged in business in the immediate vicinity, Neville's Court, with its little gardens, is almost unknown to any but those who are curious in old architecture. "Private gardens situated somewhere between Chancery Lane and Farringdon Street. You mean the gardens of Staple Inn, or the Record Office, surely?" is the kind of remark that usually follows any reference to the gardens on the south side of Neville's Court.

The external character of the house, the plain brick walls, the relief afforded by the horizontal, projecting courses of brick ("flat-bands") between the windows, the excellent proportions, may be seen from the drawing here given, wherein the projecting wooden porch, which forms a distinctive bit of character, is shown to advantage. Simplicity, balance, durability, were the chief qualities of the house-building of that great period when Wren was the ruling architect, and this house, which was built about the time when he was settling down at his life-work of rebuilding the city, if not of his design, would not be unworthy of his fame.

Internally, as well as externally, the house has been little altered in its general character. One or two of the larger rooms have been





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356

CRADLE  
1803



papered and the walls and ceilings have been whitened or painted many times, but such alterations as have been made have not injured the substance of the building. The house contains rooms which, in their original condition, served as parlours, as bedrooms, as studies and boudoirs for the merchant, his wife, and their family. The usual "offices" of that period, allowing for difference of equipment, were very much what they are now, kitchen, scullery, pantry, and so on, in the homes of well-to-do business men not of the richest class.

Let me try, in words, to refurnish such a house in the manner of its early years. The dining-room, a term already familiar in the period under notice, was often used as a general sitting-room, as it still is in many such homes, but the use of a common dinner table for the whole household died out in the early years of the century, and the servants now took their meals "below stairs." The dining-room contained a plain oblong table, supported on stout and probably bulbous legs, more or less carven; a settee, a somewhat miscellaneous collection of oak and walnut chairs, a chest, a side-table, some oblong stools, a portrait or two in black frames, or let into the wainscot panels, which were of oak, chestnut or painted deal. The floor was of uncarpeted oak, or other wood, polished, but not dangerously slippery. The ceiling was of plaster, with some moulded ornament; it was whitewashed, and now and then was picked out in one or two colours. There would be in a corner a glass-doored cupboard containing shelves for the display of china. The fire-irons were strong and handsome, perhaps silver-mounted, and a fire-back, cast in Sussex from local iron, adorned the grate, which was commonly open, although stoves in place of open fire-places were already frequent. A pair of bellows hung conveniently near. A copper coffee-pot, and a copper lamp for heating it, stood with some brass candlesticks ready for use, and some cups and saucers, on a shelf, the cups being without handles and of the familiar Chinese form. A brass kettle, a trivet, brass or pewter snuffers in a flat or an upright stand would be somewhere in the room.



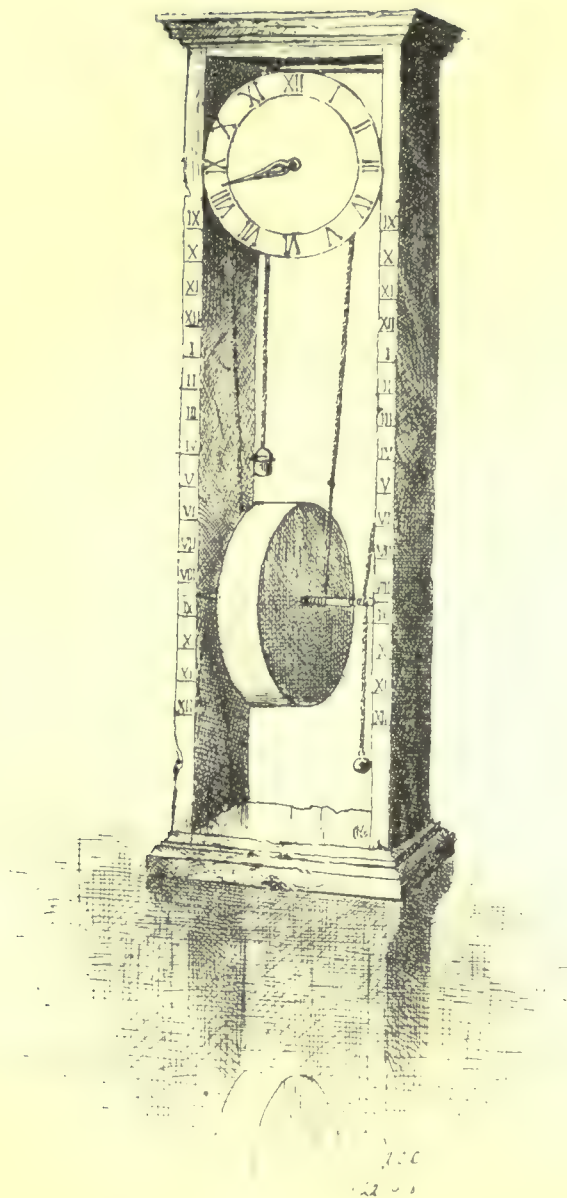
A clepsydra or water-clock, such as is shown in one of the drawings, would have been almost as much a curiosity then as now.

There were no regular drawing-rooms yet. The lady's bedroom, and her private sitting-room or "closet," still served for the reception of visitors, unless they came specially to see the master of the house, in which case his own room, where he kept his accounts and his boots and walking-sticks, wrote his letters, and smoked and drank with his personal friends, was available.

The furniture of this room was no more than a few plainly carved oak chairs, or possibly walnut chairs with cane backs and seats, some small tables, a chest of drawers, a corner cupboard, a coffer; there was a picture over the grate; and a print or two, perhaps a map or a plan, on the walls. If the occupant of the room were inclined to luxury, a Turkey rug would lie on the floor, and a fine smooth carpet or mat on the principal table. One of the tables, oval with "gate-legs," would be in the middle of the room, a smaller one, of oblong shape, would stand against a wall, with a few books on it, and a pair of gloves or a hat. If the master were given to much writing, a desk or "writing-box" with sloping top would stand on such a table, or a writing-table with a shut-up top might be seen.

In a pewter mug on the chimney-piece, which was of carved wood, and at least five feet above the floor, small clay tobacco-pipes would be at hand, and a metal box for the tobacco itself would be close by. Very likely this box would have an inscription round it, or on the lid. One such in the author's possession is of octagonal form, in brass, and bears on the lid the words "Com, brother, will you not smoke," surrounding an inscribed clock face with a movable hand upon a revolving "rose," used perhaps for marking games, or for showing the number of pipe-fills smoked, or for recording the particular time at which something was to happen, as a friend to be expected, or a visit to be paid.

The personal room of the lady of the house was adorned with fine needlework hangings and table-cloths; it showed a work-table,



# WATER-CLOCK SEVENTEENTH CENTURY

The action is regulated by the passage of water from one compartment to another inside the revolving drum, which has seven compartments.  
*From Britten's "Old Clocks and Watches"*



and a "Bible-box" in which to keep miscellaneous articles; the evidences of feminine taste replaced the pipes and other signs of man's habits. Otherwise its contents were not much more luxurious than those of her husband's room, and the character of chairs and tables, and chests or cupboards, was the same, though a marqueterie cabinet might adorn the room if taste and fortune were equal to such a luxury. A "day-bed" or lounge with cane back and bottom was an ordinary feature, and a harp might sometimes be seen. In all the sitting and sleeping rooms curtains of serge or damask would be hung, and wall-hangings of such materials were commonly used.

In the principal bedroom was a four-poster, with the exposed posts at the foot handsomely carved; the edge of the canopy and the curtains were of woven tapestry; and there was a needlework counterpane. A large wardrobe, of walnut most likely, stood against a wall; a low couch, some strongly made chairs, and a chest of drawers, with a dressing-table and small swinging mirror almost completed the furniture. A hanging mirror on the wall would be a likely feature. As for washing apparatus, a corner-stand with a small basin sunk in a hole in the top, a shelf below for whatever the lady fancied as aids to cleanliness, and the ewer underneath, would be all the provision.

Comfort was still inadequately provided for, according to modern notions, except in bed. There feather-beds, flock-beds, and bolsters, blankets and linen sheets made the occupants as cosy as possible. There were no spring mattresses, but these are not, even in our more sophisticated times, essential to pleasant repose for weary limbs. It should be mentioned that the bed-curtains and bed-clothes of widows, in the early months of bereavement, were, in those times, conventionally expected to be black.

Four-posters were part of the citizen's wealth, but of these lumbering pieces of furniture there were not more than two or three in a merchant's house. Most of the household, children of all ages above infancy, and servants, slept on the trundle or truckle-beds,



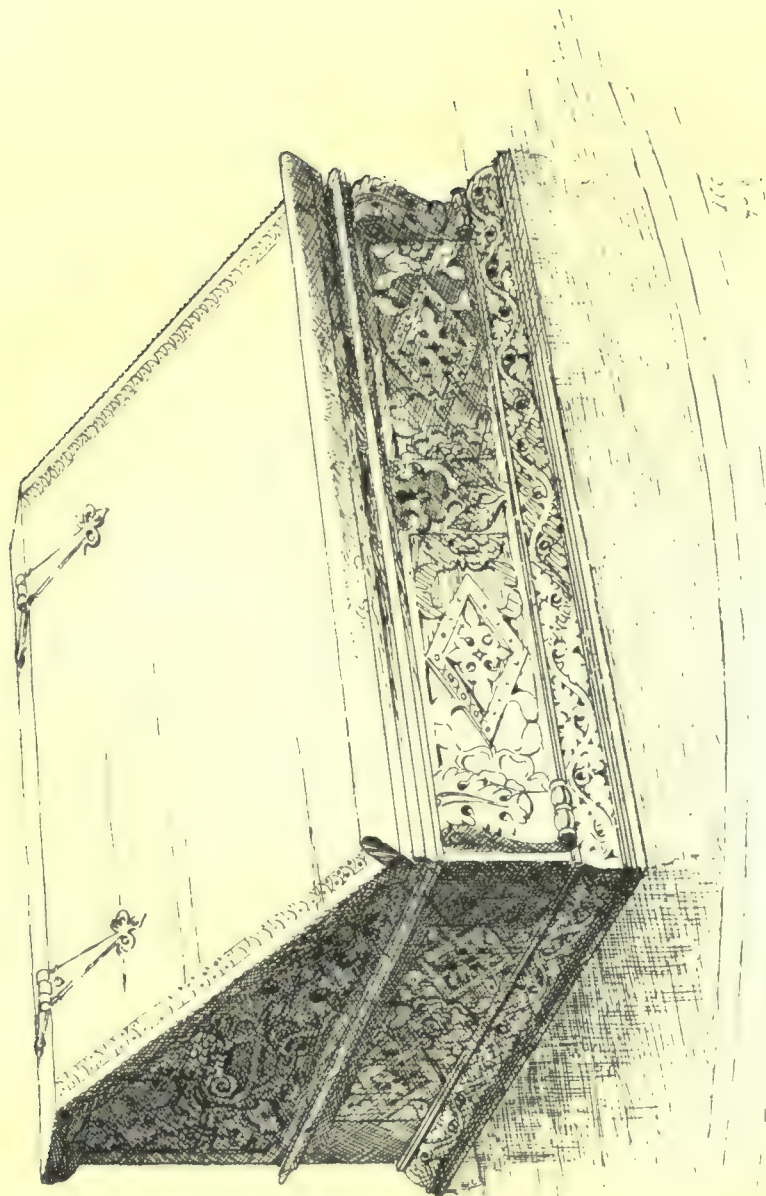
originally made low enough to be "trundled" under the big bedsteads. The bedrooms of the grown-up "children" were merely less handsomely furnished, as a rule, than those of their parents, though sometimes more handsomely, no doubt. It need scarcely be added that, as in every age, knick-knacks, personal to a particular man or woman, boy or girl, were to be found in almost every bedroom in the land. Small children had their wooden cots and cradles, and, as they do now, slept in a room with a maid, or in the parental room.

A chest and a chair were as much furniture as most of the servants' sleeping-rooms would then show, apart from the bed and a stool with a basin on it, and the stool and basin were very often left out, the ablutions of the awakened sleepers being performed in the wash-house. Not infrequently a maidservant would sleep on the truckle-bed in the room where her master and mistress slept, leaving her bed early, and dressing in the kitchen or scullery.

People were still not very particular about privacy, even in bed. When some trouble arose over the arrangements by which a maidservant of Mr. and Mrs. Samuel Pepys slept in their bedroom, it was not the master or the mistress who made any objection, but the girl, whose sense of propriety, or perhaps rather her desire for some place that she could call her own, led to her protest. It is true that another of the Pepys maids, during a visit from home with her employers, begged to be allowed to share their room, being nervous, apparently, in a strange house.

Here it may be said that, in many such houses as we are now considering, the establishment in the seventeenth century, and for long afterwards, would consist of a woman cook, a scullery maid, a general utility boy, a footman, a house-parlourmaid, a lady's maid and a children's nurse.

On every floor of the house in Neville's Court, up to the roof, the illustration shows narrow windows at either end. These windows light narrow chambers which, in an eighteenth-century house, we



OAK WRITING-BOX  
EARLY SEVENTEENTH CENTURY  
*South Kensington Museum*



should describe as "powder closets." No doubt these tiny chambers were often so used in the early years. But powdering the big periwigs which came in under Charles II did not, any more than the powdering of women's hair, become general in his reign, and there is no doubt that the rooms with the narrow windows were commonly used as closets in a modern sense, as indeed, the "powder closets" of the Georgian Age were themselves used, serving a double purpose in the house.

In most large houses the cooking was still chiefly done at a wide, high, open fire-place. Fuel of both kinds, wood and "sea-coal"—as the ordinary coal of to-day was, for an obvious reason, known—were burnt. The arrangements for cooking at open fires were much the same as in Tudor times. Many houses after the Restoration, however, had iron ranges with barred grates and ovens. The spit was still a highly important part of the equipment. The dog having succeeded the boy, was in his turn succeeded by a clockwork arrangement which stood on the chimney-piece, connected by a geared chain with a wheel on the end of the spit; a cord ran through pulleys along the ceiling to a large stone weight so that the whole arrangement worked somewhat on the principle of a grandfather clock with the pendulum gone. In the country flat or dome-topped brick ovens, in which faggots were burned until the inside of the oven was roasting-hot, and their ashes raked out to make way for the batch of loaves, were in common use.

On the whole the cooking was rather plain, and kickshaws were not greatly in evidence. Pasties were still favourites. Salmon, lobsters, bloaters ("bloat-herrings"), codfish, carp (usually stewed), rabbits, larks by the dozen, brawn, tongues, pease porridge (otherwise pea soup) were common food, and Umble pie, made of entrails (usually a deer's), was a popular dish, in spite of the proverbial suggestion that it was something that no one would eat willingly. For sweets there were, with much besides, fruit-tarts, mince-pies, syllabubs, custards,



puddings, with plum porridge for Christmas in particular, while conserves of sorts, especially of ginger, were regular accessories of the table.

The kitchen garden in the country, and the market in town, supplied cabbages, lettuces, asparagus, artichokes—the real and the Jerusalem—and many other plants common to-day.

For what we call *hors d'œuvre* our ancestors under Charles II had their choice among oysters, marrow-bones, anchovies, prawns, toasted cheese, English, Dutch or Parmesan, pickled samphire, and gherkins, among the rest.

The principal fruits were apples, pears, plums, strawberries and cherries ; melons were for the rich, except on high feast-days. Raisins were not so popular as of yore, the demand having lessened in consequence of the tax imposed under the Commonwealth on these agreeable companions of the almonds. Walnuts and filberts, as always within the memory of civilized man, were enjoyed by those who could get them, and they were fairly cheap in the seventeenth century.

Most of the provisions consumed had to be brought home by the purchaser. The tradesman's "round" was not unknown, but the delivery of orders was a very uncertain affair, and customers would, in general, have had to wait long for their meals if they depended on the timely arrival of the butcher's or the baker's boy. Tradesmen's carts were little seen in the streets. Indeed, any reader who has passed his fiftieth year will remember a time when the butcher-boy with his hollow wooden tray on his shoulder, the milkwoman with a yoke and two pails, the fishmonger's boy with a tray balanced on his head, were far more common objects of the town than the baker with his handcart is to-day. The muffin man, unknown in the Restoration period, still carries his tray on his head, but his bell is more rarely heard nowadays. When it is heard, it is sure to annoy some of the residents in the street, to whom even the cry of "Sweet Lavender," the last of the really musical cries, is a source of irritation, however pleasantly intoned.



Dec.  
29/3/16.

BIBL. EXON.  
CANTON DISTRICT  
10000 Kingston Museum



But in the seventeenth century errand boys were not as plentiful as they became in the eighteenth, nor were provision shops anything like so numerous, in proportion to the population, as they are now. Few well-to-do residents in any large English town habitually frequent the markets to-day, nor do they send their servants thither, whereas in the old days the shoppers were in a minority among the early buyers, as they are in France at the present time. The *bonnes* from most of the houses and flats in Paris go out marketing, not shopping, between the first and the second breakfasts, and the result is seen and enjoyed in many appetizing *plats*.

The English dinners of the seventeenth century were not half so good to eat, but they were generally procured in much the same way. In most cases the confidential maidservant would be trusted to buy judiciously, to test the sweetness and tenderness of the meat, to refuse the stale vegetables, to pick out the sound apples. But in many households, especially on occasions when visitors were expected to dine, the mistress would go herself to the markets in the morning, as early as five o'clock, even in winter, to buy provisions. Pepys's idea of a good dinner, bought by his wife on such an occasion, may be taken as typical of the food of a thriving family of this period. Eight people sat down to table. "I had for them, after oysters, at first course a hash of rabbits, a lamb, and a rare chine of beef. Next a great dish of roasted fowl, cost me about 30s., and a tart and then fruit and cheese." On the same day, and with the same company, supper consisted of "a good sack posset and cold meat," of which last there must have been an ample supply.

When we ask what people had for breakfast in those days, we must remember that, in most houses, dinner was the only fixed meal. It was served about the time when lunch is taken by those who dine late nowadays, the whole nation, save for those who were too poor to dine at all, taking its regular and principal meal sometime between noon and three o'clock. Supper, consisting chiefly of cold meat or



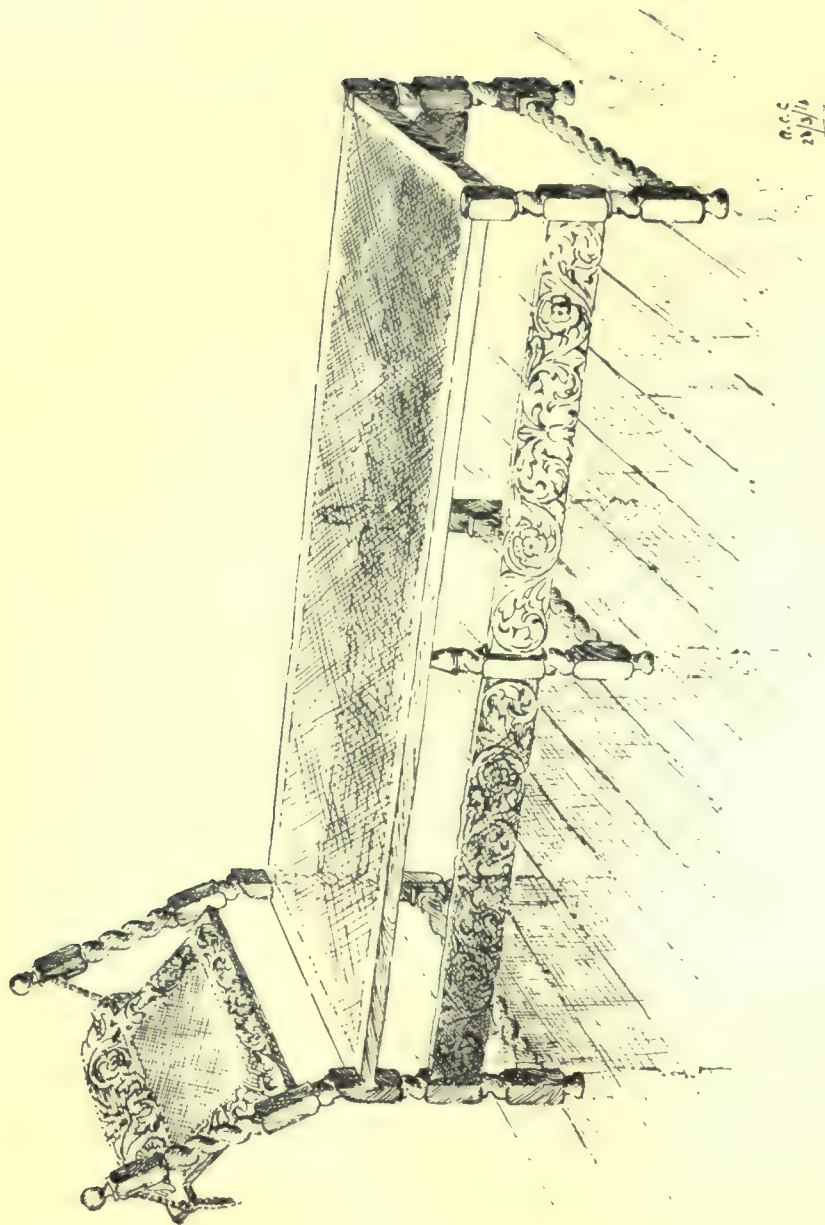
bread and cheese and plain cakes, was usually taken, but it was a "movable feast," coming immediately before bed whenever bed might be sought. As for breakfast, it was a vague, irregular affair; generally speaking, if you felt hungry between your waking and your dinner you got a snack the best way you could. Tea, as a meal, was not yet invented. The beverage itself began to be popular in London about the time of the Restoration; coffee, and chocolate also, had got in ahead of it by a few years, but these three drinks were taken at all hours in coffee-houses, and it was not until a much later period that they were habitually used as accompaniments to meals, or as bedroom comforts, even for women or men of the "fashionable" world.

Beer, which seems to have been pure enough, wine of almost all types, if not of half the varieties we know, and cider, English or French, were largely drunk, and as for water, it flowed into town through wooden or leaden pipes, from the New River, or from springs on the near hillsides. For that majority to whose houses it was not yet laid on, it was to be bought from men who hawked it about in barrels. Water was also drawn from old, unwholesome wells, and as filtering or boiling were not then favoured or thought about a good deal of preventible sickness was produced.

Apart from the wines, the principal provisions of those days continued to be almost entirely British produce. There was no "Canterbury" lamb, no beef from the Argentine, no "American Cheddar" among the common supplies in the shops. Even such naturalized aliens as Brussels sprouts and French beans were unfamiliar. The thistle artichoke, which was common enough, was never an alien within historic memory, while the Jerusalem sort has even less to do with Jerusalem than a Stilton cheese with Stilton.

As some of my readers may not know why this vegetable is called a Jerusalem artichoke, I may again quote without apology from a novel by Thomas Love Peacock, this time from *Gryll Grange* :

" 'Palestine soup,' said the Reverend Doctor Opimian, dining



acc  
25/10

DAY-BED  
SEVENTEENTH CENTURY  
*South Kensington Museum*



with his friend Squire Gryll, ' a curiously complicated misnomer. We have an excellent old vegetable, the artichoke, of which we eat the head ; we have another of subsequent introduction, of which we eat the root, and which we also call artichoke, because it resembles the first in flavour, although, *me judice*, a very inferior affair. This last is a species of the helianthus, or sunflower, genus of the *Syngenesia frustranea* class of plants. It is therefore a girasol, or turn-to-the-sun. From this girasol we have made Jerusalem, and from the Jerusalem artichoke we make " Palestine soup." ' ' "

Bread was much more generally made at home in the seventeenth century than it is now, though the baker's shop was getting much more common. In towns, butter was, of course, almost always brought from outside ; moreover, it was more sparingly used than in later times. Thin bread and butter was only seen on the tables of fashionable people and their conscious imitators. In this age jam occasionally " graced the board." Conserves of sorts had been common products of the still-room or the kitchen from time immemorial, but real jam seems only to have been discovered or invented in the seventeenth century. The origin of the name is as much hidden in the mists of antiquity as that of the word " ampersand "—which, though a perfectly innocent word, so far as one can tell, is rarely used in decent society. Murray's dictionary quotes a reference to the French "*J'aime*" as the original form of " Jam," French children being supposed to have cried out in that way when they saw or heard of the thing. But as " J'aime," without context, is not even " baby " French, and as jam is much less an established institution on the other side of the Channel than on this, it seems likely, though of course not at all certain, that the origin of the word which passed the lips of every British soldier so many times during the late war could be found rather in his native country than in that where he—or most of his kind—served the Empire in that tremendous conflict.

If " afternoon tea " was unknown as an institution for ladies the



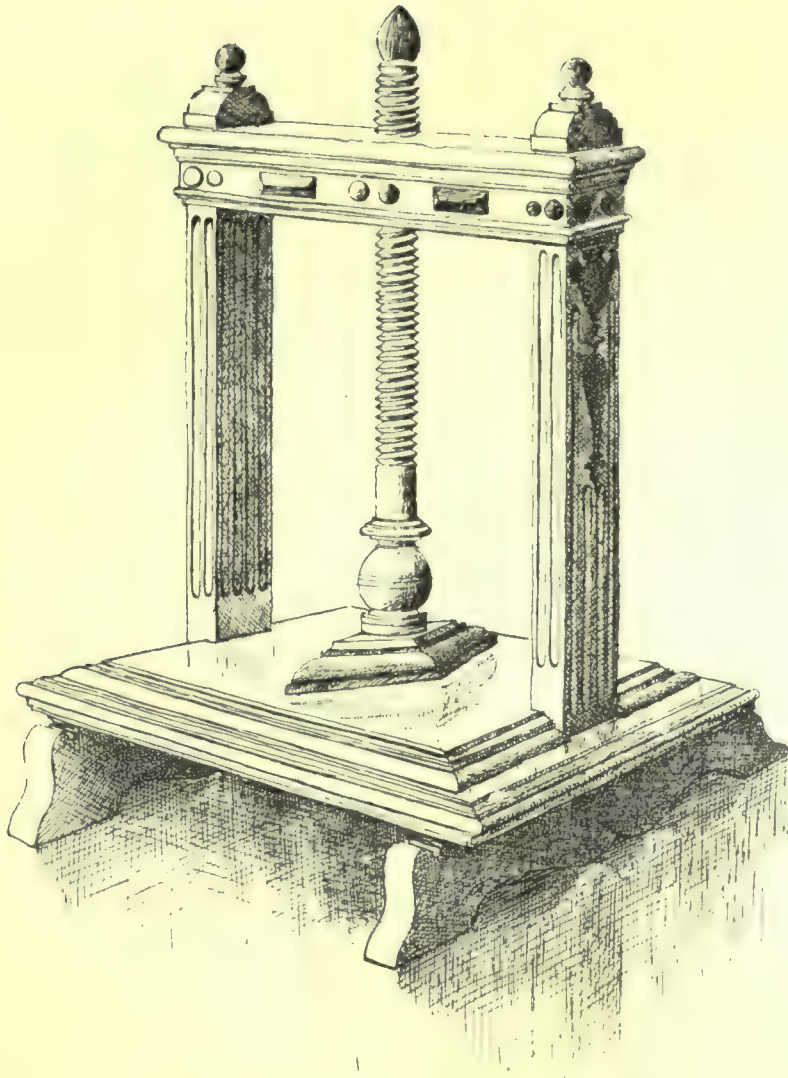
men found the "morning draft" indispensable, and treating was a well-nigh universal practice. Ale (sometimes "buttered," that is, warmed up with sugar and spice), wine, hypocras (sweetened wine), mum (wheat-malt beer) and cider were the favourite drinks of the taverns, spirits—chiefly some kinds of brandy and gin—were well known, but all very strong drinks were less popular than to-day. *Apropos* of the "buttered" ale, a lady of 102 years declared, in January 1921, that she attributed her longevity and excellent health partly to hard work and partly to her habit of drinking warm ale, with sugar and ginger therein, just before going to bed.

In Suckling's "Ballad of a Wedding" a lively glimpse of a feast in the early Stuart period is afforded. The marriage service was over, the invited guests were assembled in the big room of a tavern near Charing Cross, the interval of waiting to sit down to table was being endured. How the young man from the neighbouring countryside—who is supposed to tell the pleasant tale to his friend Dick, on returning from London to his village—got into the feast we do not know. But he got there somehow:

. . . . .  
" Just in the nick the cook knocked thrice,  
And all the waiters in a trice  
His summons did obey ;  
Each serving-man, with dish in hand,  
Marched boldly up, like our trained band,  
Presented, and away.

" When all the meat was on the table,  
What man of knife or teeth was able  
To stay to be intreated ?  
And this the very reason was,  
Before the parson could say grace,  
The Company was seated.

" The business of the kitchen's great,  
For it is fit that men should eat ;  
Nor was it there denied :  
Passion o' me, how I run on !  
There's that that would be thought upon  
(I trow) besides the bride.



Dec  
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LINEN PRESS, OAK AND WALNUT  
SEVENTEENTH CENTURY  
*South Kensington Museum*



“ Now hats fly off, and youths carouse ;  
Heaths first go round, and then the house,  
The bride's came thick and thick ;  
And when 'twas nam'd another's health,  
Perhaps he made it hers by stealth ;  
And who could help it, Dick ? ”

These are four of the least vivacious verses in one of the brightest examples of verve and dash ever written. They remind us, incidentally, that in those days men habitually wore their hats indoors. The custom prevailed even in church during the service, as it has always in the Jewish synagogues.

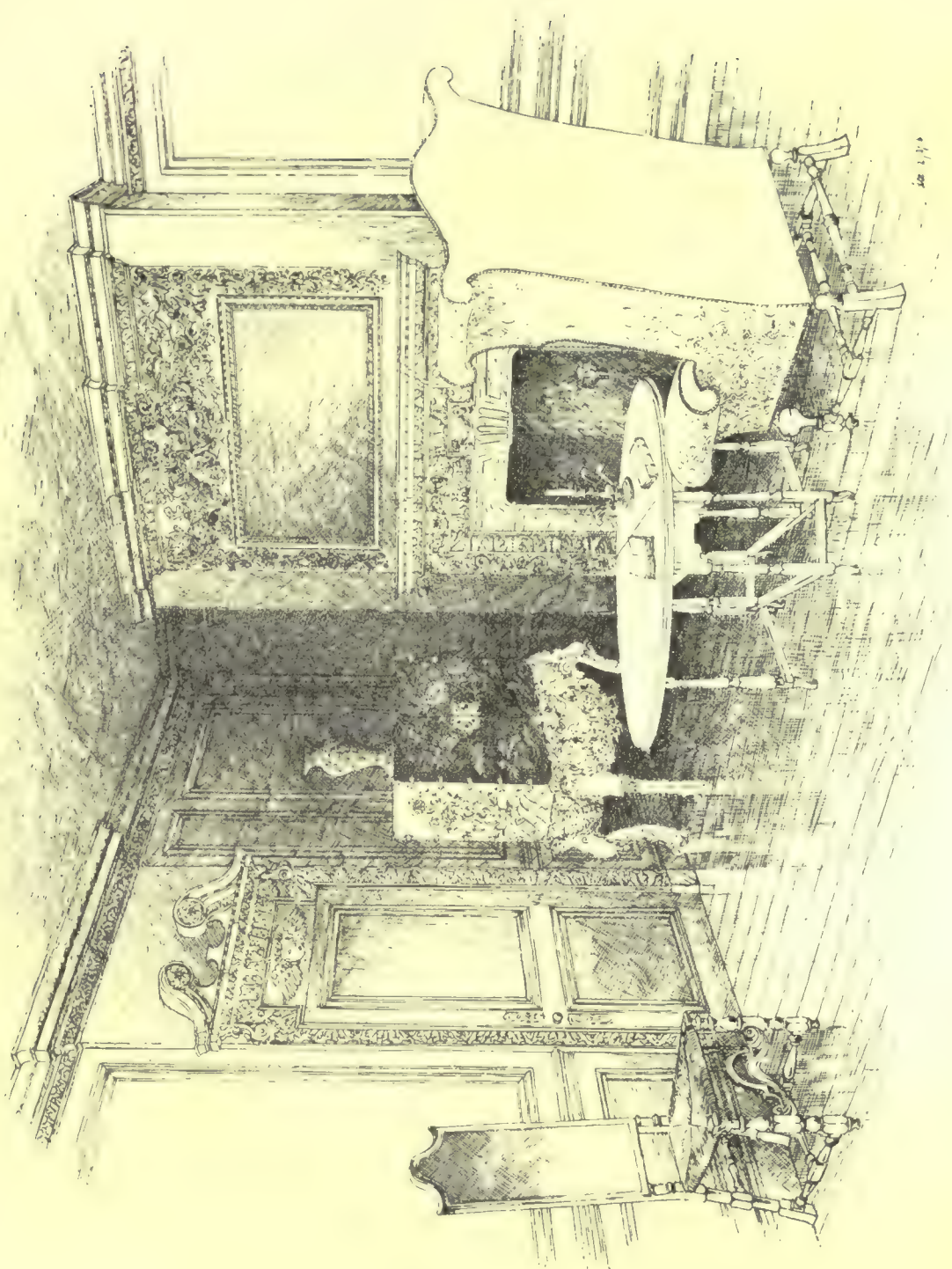
Early in this chapter it was remarked that the England of the Restoration period was not much influenced, as a whole, by the loose living of courtiers and the indecency of the London stage. In the days before steam and electricity, and of the replacing of man's handiwork by the work of machines, the habits of life changed very slowly from generation to generation. I believe that the delightful letters of Dorothy Osborne, written during the Commonwealth from her home in Bedfordshire to her future husband, William Temple, fairly represent the tone, however superior to the general intelligence of provincial society, of the more “ cultivated ” sort at any time in the seventeenth century, and that her account of her daily life at Chicksands affords trustworthy evidence of rural conditions in that age. “ You ask me how I pass my time here,” she writes. “ I can give you a perfect account not only of what I do for the present, but what I am likely to do this seven year, if I stay here so long. I rise in the morning reasonably early, and before I am ready go round the house till I am weary of that, and then into the garden till it grows too hot for me. About ten o'clock I think of making me ready, and when that's done I go into my father's chamber, from thence to dinner, where my cousin Moll and I sit in great state, in a room, and at a table that would hold a great many more. After dinner we sit and talk. . . . The heat of the day is spent in reading or working, and about six or seven o'clock I walk out into



a common that lies hard by the house, where a great many young wenches keep sheep and cows, and sit in the shade singing of ballads. I go to them and compare their voices and beauties to some ancient shepherdesses that I have read of, and find a vast difference there ; but, trust me, I think these are as innocent as those could be. I talk to them and find they want nothing to make them the happiest people in the world, but the knowledge that they are so. Most commonly, when we are in the midst of our discourse, one looks about her, and spies her cows going into the corn, and then away they all run as if they had wings to their heels. I, that am not so nimble, stay behind ; and when I see them driving home their cattle, I think 'tis time for me to retire too. When I have supped, I go into the garden, and so to the side of a small river that runs by it, where I sit down and wish you with me . . . and were it not for some cruel thoughts of the crossness of our fortunes that will not let me sleep there, I should forget that there were such a thing to be done as going to bed."

The writer of this refreshing letter lived through the whole Restoration period, dying four years before her distinguished husband, with whom, as his biographer tells us, she had " lived in great harmony for forty years." When we read of the evil manners of the Restoration, let us remind ourselves, by the recollection of Sir William Temple and Dorothy his wife, and of John Evelyn their friend, that the Court and the Stage and the Taverns did not then, or in any age, represent the character of the nation at large.

What did the better educated people read in those times when ballads and the Bible were a sufficient literature for the generality ? English fiction was of small account in the seventeenth century except in the poetical form and in the speculations of such philosophers as Sir Thomas Browne of Norwich. But from France came a succession of romances by La Calprenède and Mademoiselle de Scudéry, which were widely read, especially by women, who are always the best patrons of the novelist in this country. Calprenède's *Cassandre* (1642) and



CLIFFORD'S INN ROOM  
AND STUDY  
as it appeared in 1850





*Cléopâtre* (1647), and the Scudéry's *Artamène* (1649-53) and *Clélie* (1656), each of these four romances filling ten octavo volumes by itself, provided as much subject for conversation around dinner-tables, in the absence of native fiction, as any novels by Anatole France or Marcelle Tinayre in our own time.

It will not be supposed that the conversation of milk-maids and the reading of French or other romances formed the principal amusements of most girls in English country houses during the seventeenth century. But in days when lawn tennis, croquet, and "putting" were as yet unknown, and when the bowling-green was the only well-kept lawn—how they cut it close enough with a scythe one cannot make out—the women had little outdoor amusement save riding, often with a hawking-party, and walking in the garden and immediate vicinity of the house. For the men throughout the sixteenth, seventeenth and eighteenth centuries, hunting and hawking and fowling, with guns, were frequent delights, and the bowling-green was in use from May to October.

In towns there were as yet no clubs, but plenty of taverns before the Restoration and coffee-houses and taverns after it. Tubes, taxis, omnibuses, tea-shops, clubs, illustrated periodicals, bridge, the telephone, "flutters" with brokers, inside or outside, and restaurants would all be striking novelties to men or women from the seventeenth century, but they would not be very long in finding their way about in the London life of to-day. Their language might be rather simpler, if also more outspoken than is generally heard in the western parts of the town, but any little differences in speech would soon adjust themselves.



## CHAPTER IX

### THE EIGHTEENTH CENTURY

Two Years in Advance—Gainsborough and Lady Hamilton—The Augustan Age—"Queen Anne" Houses—The Instinct of Reminiscence—Echoes—Sweet Survivals—Introduction of Mahogany—Pictures and China—Bedrooms—The Incoming of Wall-papers—The Furnishing of Blenheim—Household Expenses in 1706—A Frenchman on English Cookery—Dean Swift's "Dinner-Party"—Dishonest Vintners—Port and Claret—French Influence—The Adam Brothers—London in 1735—Open Fires and Eyesight—Handsome Londoners—A Lodger's Fare—To make a Tansy—The Collecting Hobby.

WE will begin our consideration of the eighteenth century with a reference to a house built in the penultimate year of the seventeenth, when Dutch influence was making itself felt after the coming of William of Orange to Kensington. No. 80 Pall Mall, the house in question, is nowadays occupied by a department of the War Office—its neighbour until a recent time. This house was first occupied by a son of Schomberg, the famous General of William of Orange, and, until 1850, when the Government took it over, it was externally a nearly perfect example of its particular style, as will be realized from the drawing given in the present book if the reader will bear in mind that on the left side of the picture a wing almost exactly reproducing that on the right was pulled down for the War Office. The interior of the house as it now exists differs so much from the original arrangement, that it is of little value as an example of the Orange Age. It was divided into three houses in 1765, the present entrance being the "front door" added then to one of these, while the porch of the original front entrance, as altered at the same date by John Astley, the artist, who had purchased the whole building, is still one of the chief architectural features of Pall Mall.



No. 80, PALL MALL.  
1690



Schomberg House, as the place was known until 1850 or later, is frequently referred to in literature, for two reasons. The first is that, in 1778, Gainsborough took the West Wing of the house at a rental of £300 a year on his arrival in town from Bath. In it he lived until his death in 1788, and there he painted his famous picture "The Blue Boy," to refute Reynolds's prejudice against a mass of blue. Off the walls of one of the rooms, when, in 1857, the house was connected with the adjoining War Office, three landscapes by Gainsborough were removed from the plaster panels in which they had been framed. These pictures were for some years in the possession of the family of Mr. Harding, a silk-mercantile, the last occupant of the East Wing before its demolition. In or about 1867, after being relined and cleaned, they were sold in London. They are now in the drawing-room at Hall Barn, Lord Burnham's historic house near Beaconsfield.

The second reason for the fame of No. 80 Pall Mall is that it was in some room of the house, in 1781, that the lovely girl who afterwards became the favourite model of Romney probably posed as the Goddess of Health in the show of the quack doctor, Graham.

It is customary to talk of the first three lustres of the eighteenth century as the Augustan Age of English literature, the implication being highly and justly complimentary to the notable writers of that time, whose fame, in spite of some determined and not altogether unsuccessful attempts to put the essayists "in their proper places," remains above the possibility of destruction so long as "modernism" and "futurism" do not manage to convince the world that material success is the only thing worth fighting for with sword or with pen.

Whatever the beauties of books and papers produced in the first half of that same eighteenth century, which, broadly speaking, covers—perhaps with a bit of the preceding century let in—the so-called and vaguely defined "Queen Anne" period, the domestic housebuilding in general was, as we have all seen with our eyes, still plain and substantial in structure.



As for the more elaborate architecture, while in many cases it marks a contrast with the ornate cornices and balustrades, the flat "Corinthian" capitals and hidden roofs of the Stuart time, it is to be remembered that Blenheim, which is not a specially modest design, is, in point of period, a "Queen Anne" house, and that its architect, Vanbrugh, did enough work after his manner to justify the familiar epitaph :

" Lie heavy on him, Earth, for he  
Laid many heavy loads on thee."

No street or part of London preserves the atmosphere of the Augustan Age better than Queen Anne's Gate, so far, by some remarkable kindness of Destiny, kept out of the hands of such developers of real estate as were responsible for the presence of that appalling monster, the towering block of flats which has impudently taken a name from the same sovereign lady. The genius of the architecture of that fascinating age of wits and coffee-houses, three-cornered hats and lace ruffles is perfectly represented by these brick-fronted houses with their small-paned windows, their richly carved wooden door-canopies and their iron street-lampsockets. The absence of sham is one of the pleasantest characteristics of this style of house, as of all houses in any age where taste was associated with knowledge.

Internally, such houses were and are notable for the fine proportions of their principal rooms, the ceilings of which were high, and the floor-space ample for most of the purposes of family life. Panelled walls and parquet flooring were found in most houses of well-to-do people, from beginning to end of the eighteenth century. Nailed-down carpets were exceptional.

" The house was of no marked antiquity, yet of a well-advanced age ; older than a stale novelty, but no canonized antique ; faded, not hoary ; looking at you from the still distinct middle-distance of the early Georgian time, and awakening on that account the instinct



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HOUSE IN QUEEN ANNE'S GATE  
EIGHTEENTH CENTURY





of reminiscence more decidedly than the remoter, and far grander, memorials which have to speak from the misty reaches of mediævalism. The faces, dress, passions, gratitudes, and revenges of the great-great-grandfathers and grandmothers who had been the first to gaze from those rectangular windows, and had stood under that keystone doorway, could be divined and measured by homely standards of to-day. It was a house in whose reverberations queer old personal tales were yet audible if properly listened for, and not as with those of the castle and cloister, silent beyond the possibility of echo." This passage from the description of the Melbury homestead in Mr. Hardy's already classical novel *The Woodlanders*, may fitly be quoted in commencing a sketch of eighteenth-century domestic conditions. I think its closing half-dozen words are less true than the rest of it, though we can, of course, recall our forbears of the time of Fielding and Gray more clearly, both in their appearance and their conventions than we can recall the families of the men who fought at Agincourt or at Bosworth Field or at Edgehill, and personal anecdotes become rapidly more and more rare as we penetrate further into the "misty reaches."

But the cloisters of Canterbury or of Winchester, the castles of Kenilworth or of Berry Pomeroy are not "silent beyond the possibility of echo," nor, if we may assume that Mr. Hardy refers more to private than to national history, are even such deserted shells as Fountains Abbey or Pevensey Castle quite as silent as that. All depends on the capacity of the visitor to listen "properly" for the reverberating voices. In the company of a guide, especially of the parrot-taught tribe, with a party, he can scarcely hope to hear them. Is this only to say that all such "hearing" is subjective? Perhaps; the question cannot be answered with sufficient evidence to establish a case either way, until psychic research, fairly and intelligently pursued, has advanced far beyond its present stage. But the mind's eye of anyone who reads history, both national and domestic, and who strives to keep away from

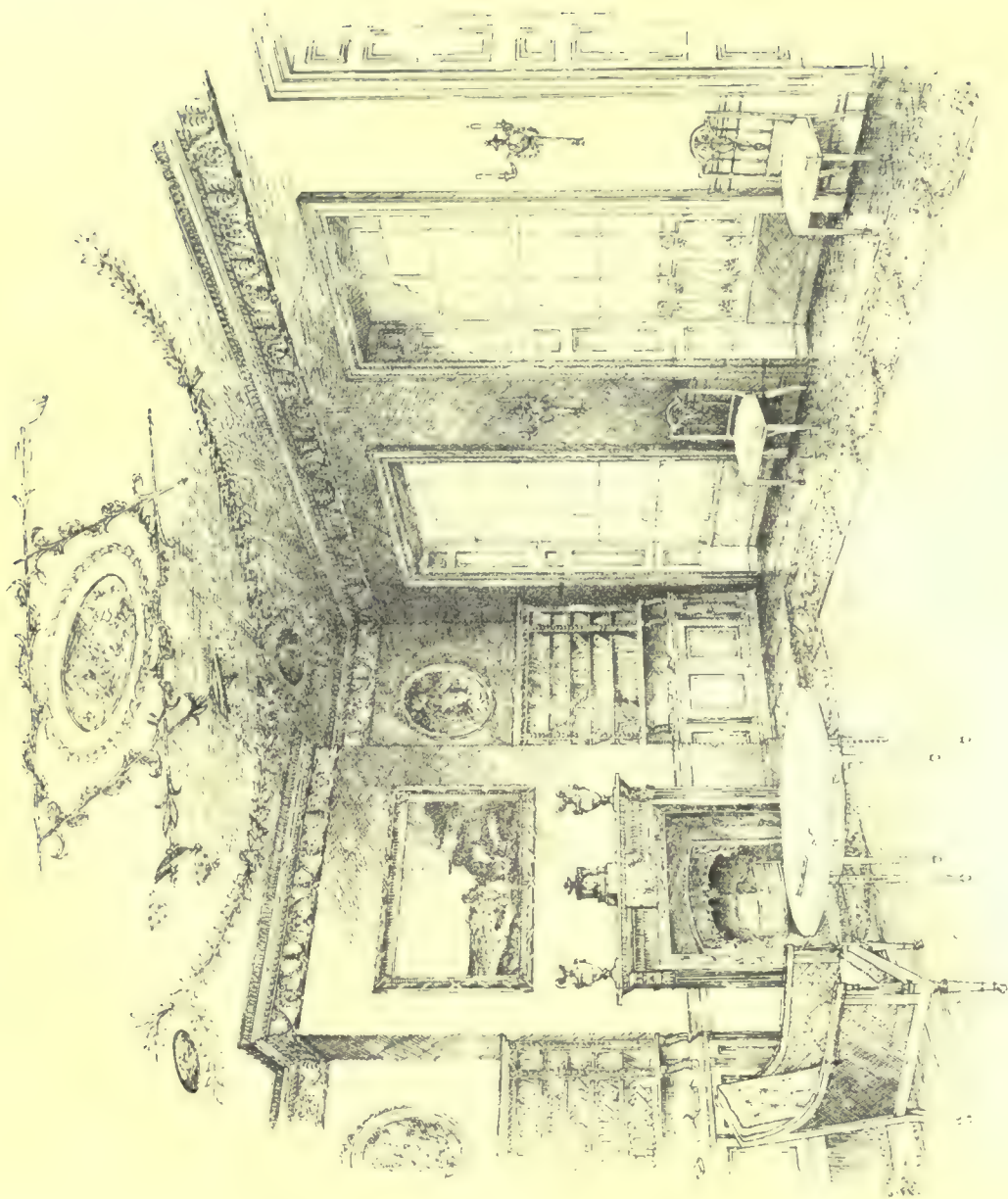


prejudice, is not always blind, nor the "mind's ear" always stone deaf.

The general arrangement of the eighteenth-century middle-class home differed little throughout the whole period. In spite of steam, electricity and petrol, of war and social upheaval, there are hundreds of houses in Cathedral cities and in small villages of the agricultural districts to-day in which life passes very much as it passed two hundred years ago. There are countless rural homes wherein the bedroom candle has not been ousted by gas or electric light, and where whist or even Pope Joan defy the onslaughts of bridge. The furniture is indeed old-fashioned. The meals offer us capons, and pasties and syllabubs, and girdle-cakes, and many other dishes which were more familiar to our ancestors than to us. The kitchen beams bear hams and gammons of bacon; the garret-floors are covered with straw whereon apples lie in their hundreds. There are no bath-rooms; all water has to be carried upstairs for the morning or evening "tubs." There are hobs to the grates, and the best beds are four-posters. Drinking-water comes from a well in the kitchen garden, rain-water, for washing, from huge butts into which the gable-roofs are drained.

The most remarkable event in the history of English furniture during the eighteenth century was the introduction, in the reign of George I, of mahogany, as a material for chairs, tables, chests of drawers and the general purpose of cabinet-making. This very hard and handsome wood had been known since the voyages of Elizabethan adventurers to South America, but its value was only recognized about 1720. According to one story, a carpenter received some pieces from a sailor to make him a candle-box. Finding this box was proof against rats, always great thieves of candles, the carpenter began to make other boxes for sale, thus setting the ball rolling.

Strength and elegance in combination mark the best of the furniture manufactured by craftsmen in whatever wood. People in the days of hat-cocking, apart from the very wealthy, were content with



ROOM AT NO. 16, QUEEN ANNE'S GATE,  
LONDON.





less furniture than their descendants and equivalents of to-day. Their walls were still handsomely panelled with chestnut, oak, walnut, or, in some cases, cedar, in the more expensive houses, and with painted deal in others, though wall-papers began to come into fashion in that age, marking the beginning of the end for the tapestry and linen hangings that had so long been the alternative for the panelling, which, indeed, they sometimes concealed. Damask, serge and canvas were much used in upholstery at this time.

A large table, with movable leaves, a writing-bureau, a rectangular settee, a dozen strongly-made, open-back chairs, a cabinet, a cupboard or two, a Pembroke table here and there, and a glass-fronted book-case were enough movable wooden furniture for the principal parlours in the house of an educated squire or merchant. Much of the mahogany and other wood was carved, the legs often ending with bird or lion-foot work. Such useful and pleasing little bookstands as that illustrated were never very common. A brightly-polished set of heavy fire-irons with brass handles and ornamental work would nearly complete the useful contents of the room, unless for a small table, and a fire-screen, perhaps in the form of a life-sized painting on wood, with a clean-sawn outline of a man or woman seated, such as may be seen to-day at Knole, Howth and 'The Strangers' Hall, in Norwich. A "grandmother" clock, always an agreeable ornament when of fine design, was not unfrequently in use.

Pictures, few in number, and mostly portraits, hung on the walls; the portraiture of the time when Sir Godfrey Kneller was the chief figure in British art was eminently in keeping with the wooden walls on which it was displayed. Most families of any social pretension, frivolous, political or commercial, possessed cabinets of china, the greater part of it Oriental, though pottery from Lambeth, Fulham, and Staffordshire could be seen in many houses. Lacquer was fashionable, small tables, cabinets, and boxes of the red or the black variety being much in demand.

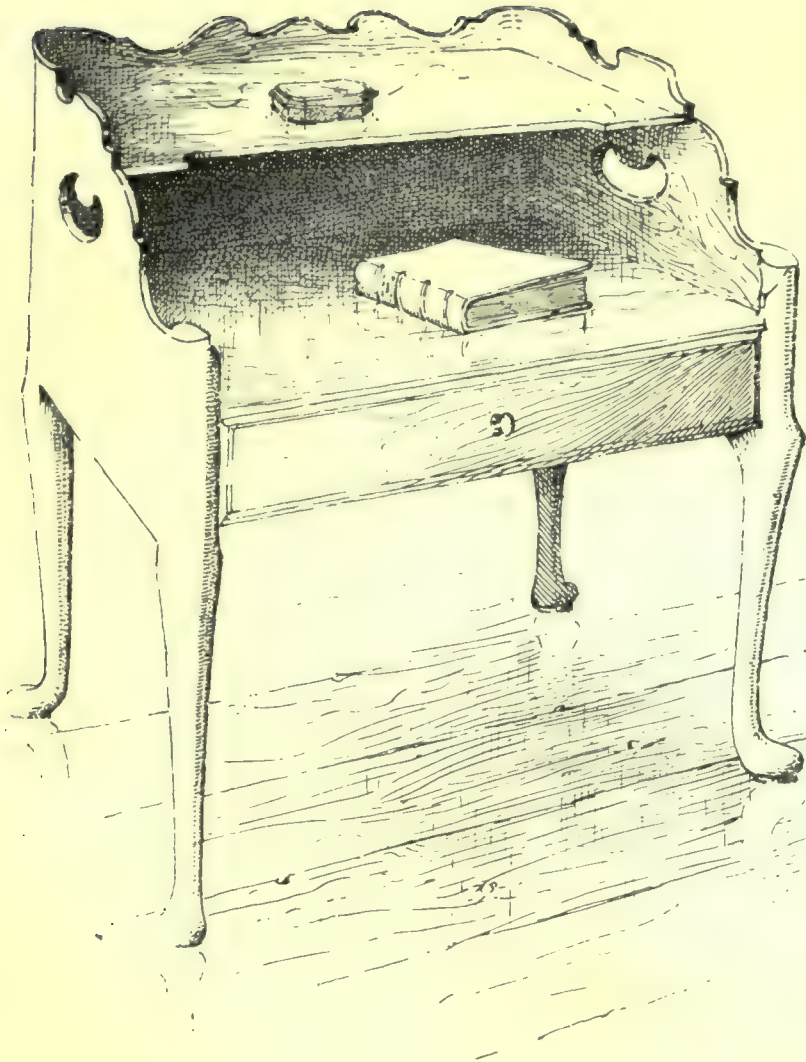


The bedrooms were plainly but handsomely furnished. A wardrobe, a tall-boy chest of drawers, a small washing table, and a chair or two were about sufficient, with the bed and a "bedstool" for climbing on to it, for the needs of the master and his wife. The bed itself was a heavy construction, with some sort of tester or canopy above it; most likely it was the old four-poster. In those days enlightened English people of moderate means often held to the idea which has prevailed in Japan from times immemorial, that a few eminently fine specimens of furniture or ornaments are better than a mass of mediocre things. The rudely-made oaken board and benches of the Elizabethan Age no longer met their tastes; these had for the most part disappeared under the Stuarts and the Commonwealth. But the owning of tables and chairs and other pieces for æsthetic rather than for practical reasons was not generally a subject of desire to the commercial, professional, and fox-hunting classes in the days when most of the "genuine old" furniture which figures in modern sale-rooms was either new or as yet unmade. Those householders who happened to inherit French *armoires*, Jacobean chairs, and the like, rarely regarded them with anything near the respect that the educated owners of specimens which still remain show for such treasures now.

Among those who moved in "Court circles" the desire for lighter and more abundant furniture had increased rapidly after the Restoration. John Evelyn, always reflective where the miraculous or the marvellous were not in question, had sighed for the days when linen, long oaken tables, chests, massive plate and leather "jacks" made up the chief household possessions of the country gentleman.

In his valuable book, *Social Life in the Reign of Queen Anne*, that indefatigable antiquary, John Ashton, quotes the following advertisement from the *Postman* of December, 1702, the first year of Anne's reign:

"At the Blue Paper Warehouse in Aldermanbury (and no-where else) in London, are sold the true sort of figur'd Paper Hangings,



BOOK REST  
EIGHTEENTH CENTURY  
Height, floor to top of shaped moulding at back, 2 ft. 1 in.  
*In the Collection of Mr. R. G. Behrens*



some in pieces of 12 yards long, others after the manner of real tapestry, others in imitation of Irish Stitch, flower'd Damasks, Sprigs and Branches ; others yard wide in imitation of Marble and other coloured Wainscoats ; others in yard wide Emboss's work, and a curious sort of Flock work in imitation of Caffaws, and other hangings of curious figures and colours. As also Linen Cloath, Tapestry Hangings, with a variety of Skreens and Chimney pieces, and Sashes for Windows as transparent as Sarconet."

Though I am again breaking my rule of dealing only with the middle-class home, I think it worth while to quote a letter written in 1705 by Sarah, Duchess of Marlborough, to one of her family concerning a tradesman and the furnishing of Blenheim :

" DEAR MRS. JENNENS,

" I have looked upon this damask by daylight, the pattern is not so large as he stated ; but he has kept it so ill that it looks full as old as what I have, which is better than if it were a fine fresh damask. But I think it is a good argument to him to sell it cheap for tho' I like it very much for this use, I could not buy it for any other. But don't part with it, for I would have the whole piece on any terms that you can get it. I shall want a vast number of feather beds and quilts. I wish you would take this opportunity to know the prices of all such things as will be wanted in that wild unmerciful house, for the man you go to is famous for low prices. I would have some of the feather beds Swandown, all good and sweet feathers even for the servants. I am not in haste for anything you are so good as to do for me."

It may be noted how much the character of the writer comes out in this letter, her practical, economical mind, her shrewdness, and also the softer side of her nature, as witnessed by her consideration for the nightly comfort " even " of her servants.

From a pocket-book of the year 1706, quoted by Mrs. Pollard in *Longman's Magazine* for March, 1889, we have the accounts of some of



the household expenses in the early Augustan Age of a young man in "comfortable circumstances." The period covered is vague, but it would seem that the account runs from the end of September to the middle of November.

Wife for house	..	..	..	..	..	..	..	2	0	0
Linen	..	..	..	..	..	..	..	5	6	0
Shoes 9s. hous 2L	..	..	..	..	..	..	..	2	9	0
Knives 30s.	..	..	..	..	..	..	..	1	10	0
Months rent, board and Servts. wages to Michms.					..	..	..	9	17	6
Pd. wife for house	..	..	..	..	..	..	..	2	0	0
Linen for ditto	..	..	..	..	..	..	..	3	0	6
Buttr. Cheese and Bacon	..	..	..	..	..	..	..	1	12	6
W. Clark, Upholster	..	..	..	..	..	..	..	10	12	6
W. Litchfield's Bill	..	..	..	..	..	..	..	5	2	0
Hous 6 weeks	..	..	..	..	..	..	..	12	0	0
Pd. for Plate and Spoons	..	..	..	..	..	..	..	12	5	6
Pd. Cheesemonger, St. Martins	..	..	..	..	..	..	..	2	0	0
House 2L, Handk, and Muz 31s.	..	..	..	..	..	..	..	3	11	0

The value of the pound sterling at that time being equal to about two and a half times its value in 1913—and at least five times its value in 1921—we may gain some idea of the cost of living.

François Misson, a French advocate who, being a Protestant, fled to England on the Revocation of the Edict of Nantes in 1685, and died here in 1723, gives an informative summary of the general state of our dining-table in the early years of the eighteenth century :

"Among the middling Sort of People they have ten or twelve sorts of common meats, which infallibly take their Turns at their Tables, and two Dishes are their Dinners ; a Pudding, for instance, and a Piece of Roast Beef ; another time they will have a piece of Boil'd Beef, and then they salt it some Days beforehand, and besiege it with five or six Heaps of Cabbage, Carrots, Turnips, or some other Herbs or Roots, well prepared and salted, and swimming in Butter ; A Leg of Roast or Boil'd Mutton, dish'd up with the same dainties, Fowls, Pigs, Ox Tripes, and Tongues, Rabbits, Pidgeons, all well



200  
193/16

WALL-MIRROR  
FOURTEENTH CENTURY



moistened with Butter, without larding ; Two of these Dishes, always served up one after the other, make the usual Dinner of a Substantial Gentleman, or wealthy Citizen. When they have boil'd Meat, there is sometimes one of the Company that will have the Broth ; this is a kind of Soup, with a little Oatmeal in it, and some Leaves of Thyme or Sage, or other such Herbs. They bring up this in as many Porringers as there are People that desire it ; those that please, crumble a little bread into it, and this makes a Kind of Potage."

Misson's account of middle-class meals may be contrasted with Swift's of the more extravagant eating of people with whom we, in this book, are less nearly concerned.

Lord and Lady Smart, whose meals are the occasion of The Dean's " Polite and Ingenuous Conversation," had all the " ten or twelve sorts " of meats mentioned by Misson served at one dinner. Probably about half the dishes spoken of would have appeared, as a general rule, on the table of a wealthy house.

Swift tells of breakfast in the forenoon, and of dinner at three o'clock. Supper is only mentioned as part of the ideal of the hungry Mrs. Neverout : " Three meals a day, and a good supper at night will serve my turn." The breakfast consists, it would seem, of bread and butter, biscuits and tea, with cream and sugar. The dinner begins with oysters, followed by soup, sturgeon, beef, veal, pigeons, black pudding, venison pasty, goose, rabbit, chicken, hare, thin boiled almond pudding, fritter, jelly, cheese, preserved oranges, all these placed on the table or sideboard at once, and eaten almost promiscuously ! Cider, beer, and claret are the drinks, with brandy for such as need its support. The remarks on this occasion of a country squire who is in town on one of his rare visits show that breakfast in a manor-house was a far more serious business than in the neighbourhood of St. James's Park. Beefsteaks and beer were still in early demand in Loamshire, as they had been in London also in Elizabethan days.

Adulteration was, of course, already a source of profit to

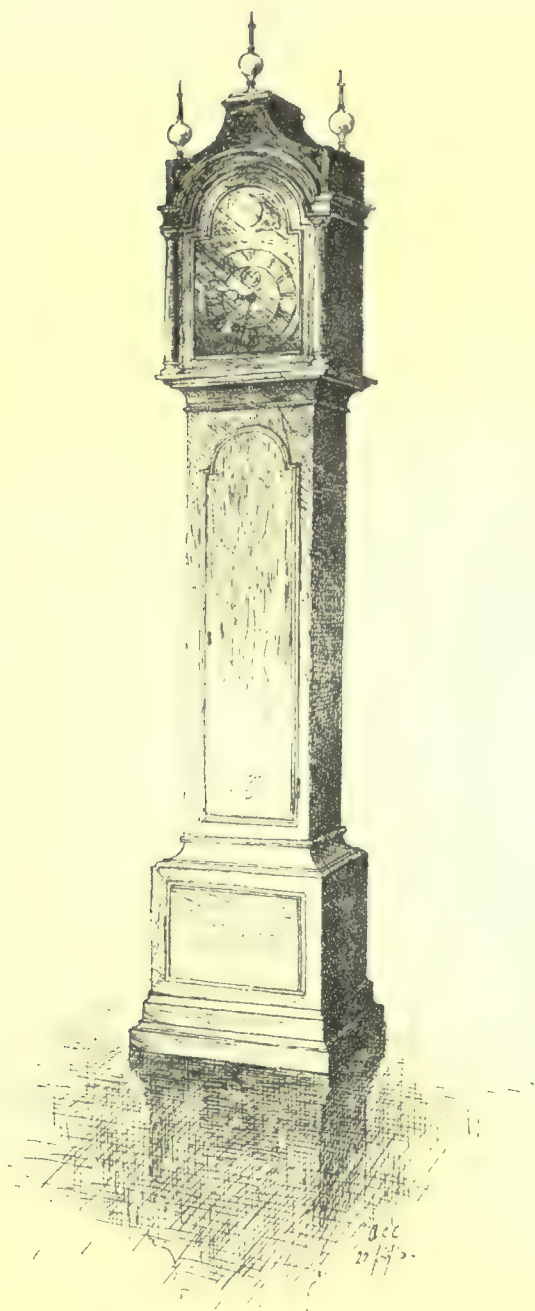


unprincipled persons in the days of the South-sea Bubble. A visitor at Bath in 1722 wrote :

“ They tell us they send twenty thousands hogsheads of cider hence every year to London, and (which is still worse) that it is most of it bought there by the merchants to mix with their wine, which, if true, is not much to the reputation of the London vintners.” It certainly was not, but we may suppose that there were quite eminent persons then, as in our own time, who regarded adulteration as “ a form of competition.” This science has advanced, like all others, and such simple frauds as the mixing of cider with wine, with quite a wholesome result to the consumer’s physical condition, and of bran with flour seem childish at a time like ours when cider itself is sometimes made without apples, and when string, pencils, brown paper and gum, to mention but a few everyday commodities, are very generally so much adulterated as to be almost or entirely useless.

There is no need to produce evidence that the Georgian period was much addicted to alcohol. It seems likely that in the early years of the eighteenth century, when the coffee-house was frequented by those classes of men which afterwards filled the clubs, excessive indulgence was less prevalent among the wine-drinkers than in the later years. The varying success of port or claret as the favourite drink in this country mainly depended on Wars and Customs rather than on the taste of drinkers. In 1703, the “ Methuen Treaty,” so-called from Paul Methuen, the English Ambassador to Portugal, was concluded between ourselves and that country. By its provisions, port was given an immense advantage over French wines in respect of our import duties. Rich people could always afford to get drunk on claret, while those of moderate means indulged freely in the cheaper port.

It has long been a subject of wonder how our ancestral port-drinkers could drink several bottles at a time without killing themselves. Kill themselves in the end perhaps they did, but it was often



GRANDFATHER CLOCK

1750  
*From Britten's "Old Clocks and Watches"*



in a very blue old age. It was possible, however, and still is possible—I do not say advisable, let there be no misunderstanding!—to drink two bottles of port without any more evil consequences than from drinking two bottles of Macon. But the port so comparatively innocuous is not the “fortified” wine commonly called by the name. It is the natural wine of Portugal, as it comes from the vineyards, before the addition of brandy or other “fortifier.” In this state it is a light and pleasant beverage, but, unlike the brandied wine, it deteriorates, instead of improving, when kept long in cask or bottle.

It seems more than probable that this natural port was bought in the wood by our great-great-grandfathers, and bottled off as it was wanted. A hogshead would not be long in disappearing down the ordinary channels, in the days when hunting squires kept open house throughout the winter, and wine was consumed at the London Clubs not like water, but rather like beer in popular public houses.

Much of the cheaper port was mixed with cider, as has been suggested already. It is not so very many years since a Herefordshire host, when one of his guests had remarked on the excellence of the port he was enjoying, said: “It ought to be good, for I made it myself.” To his rather alarmed friends round his table he explained that he was accustomed to mix the best old port and the best local cider, half and half, with the best results, as they could themselves certify. There was no question of the wholesomeness of the drink as compared with the port (and brandy) without the cider.

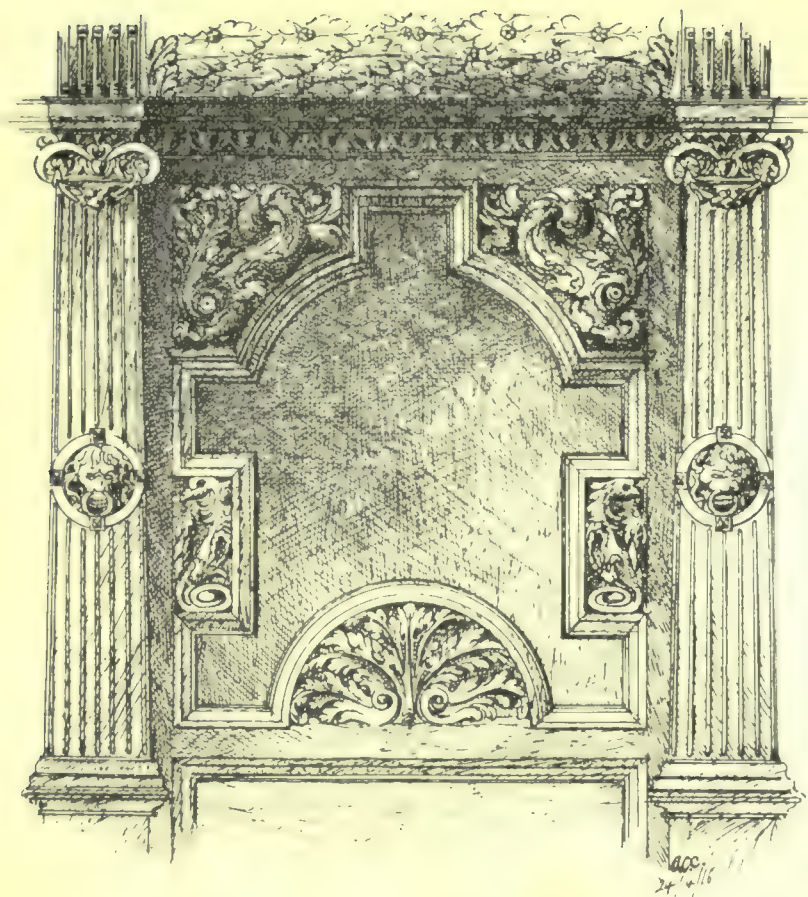
From the peace of Paris in 1763 to the outbreak of war in 1778 the French influence became stronger than ever in England, largely through the crowd of travellers from this country who spent many months in Paris and some of whom lived there for years together. There has probably never been a time when the social mixing of French and English was more remarkable. In those days Horace Walpole wrote from Paris the entertaining letters which give us such intimate pictures of French character and taste. Sterne made his



Sentimental Journey in 1765. About forty years earlier, Voltaire, after one of his frequent quarrels with his Government, had come to England to spread among our forefathers the advanced ideas of which he was already a protagonist. Thus by English visitors to France and by French visitors to England those ideals in art and furniture, and it may be said, in morals, which we associate with the term "Louis Quinze," became powerful on this side of the Channel. That influence was, perhaps, as strong as any foreign influence to which we have submitted. To-day, as you walk through the West End of London, you may generally enter some house or other where a sale by auction is about to take place, and find the rooms full of Louis XV "walnut chairs," "mantel clocks," "cheval screens" and so on, more or less original, in most cases probably less.

From 1763, therefore, it is needful, in any reconstruction of English domestic history, to admit a large proportion of French taste, and we may be sure that our typical home of a merchant or country gentleman of the Georgian period must not altogether lack furniture and ornament which are distinctly French in design. The largely original ideas of the brothers Adam were to a great extent based on French influences, and after the age associated with Chippendale—say about 1750-1780—there is little in our furniture which we can regard as of strictly national design.

London had advanced greatly, not only in size, but in the test-matters of water and fuel-supply in the first half of the century with which we are dealing. John Owen, in his *Britannia Depicta*, says: "The suburbs are daily spreading themselves, as appears by the vast designs carrying on toward Tyburn Road, and the buildings lately erected in other parts. . . . Besides the great quantities of wood-firing which are brought into this city from the neighbouring counties, are imported yearly from Newcastle about 400,000 caldrons of coal, reckoning thirty-six bushels to the caldron. It (London) is most plentifully watered by the many pumps and conduits of pure spring



CHESTNUT WALL PANEL  
BUTTERFIELD, CHEN





water very conveniently fixed, and by a conveyance through pipes from its Thames, by means of well-contrived machines, and from a New River. . . . It serves the lower rooms with water in the highest parts of London and the highest rooms in the lower parts."

As to the coal from Newcastle, it was only in that century that it became common for the use of nearly all classes. Then, as now, visitors from Central Europe (who are comparatively few in 1921) invariably contrasted our open coal fires with their close stoves. Moritz, the Prussian Lutheran pastor who was in England in 1781, wrote in his journal: "I must own that the heat or warmth given by sea-coal, burnt in the chimney, appears to me softer and milder than that given by our stoves. The sight of the fires has also a cheerful and pleasing effect. Only you must take care not to look at it steadily, and for a continuance, for this is probably the reason that there are so many young old men in England, who walk and ride in the public streets with their spectacles on; thus anticipating, in the bloom of youth, those conveniences and comforts which were intended for old age."

Moritz, by the way, was much impressed as he walked through the streets of London by the "far greater number and handsomer people than one meets in Berlin. It gives me real pleasure," he writes, "when I walk from Charing Cross up the Strand, past Saint Paul's to the Royal Exchange, to meet in the thickest crowd persons from the highest to the lowest ranks, almost all well-looking people, and cleanly and neatly dressed. I rarely see even a fellow with a wheelbarrow who has not a shirt on, and that, too, such a one as shows it has been washed; not even a beggar without both a shirt and shoes and stockings. The English are certainly distinguished for cleanliness."

This Lutheran pastor's record of his experiences of lodging-house food is marked by obvious truthfulness:

"My usual dish at supper is some pickled salmon, which you eat in the liquor in which it is pickled, along with some oil and vinegar; and he must be prejudiced or fastidious who does not relish it as



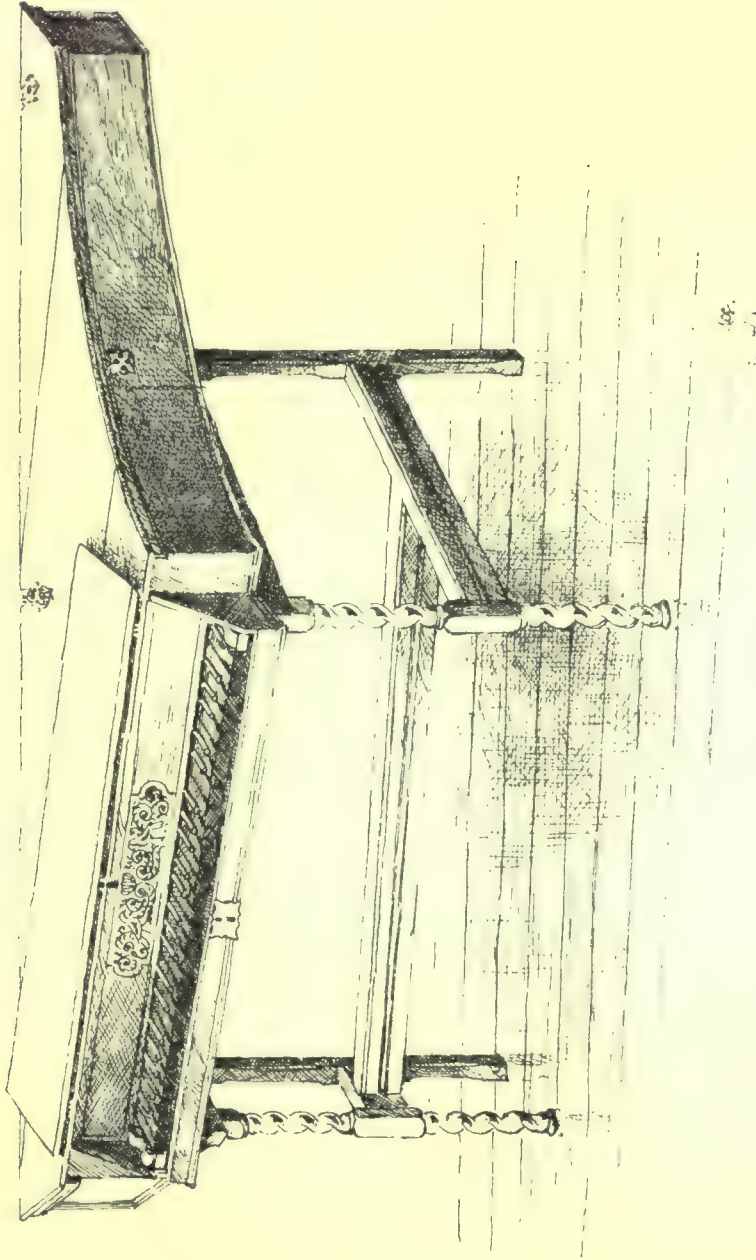
singularly well-tasted and grateful food. I would always advise those who wish to drink coffee in England, to mention beforehand how many cups are to be made with half an ounce ; or else the people will probably bring them a prodigious quantity of brown water ; which (notwithstanding all my admonition) I have not been able wholly to avoid. The fine wheaten bread which I find here, besides excellent butter and Cheshire cheese, makes up for my scanty dinners. For an English dinner, to such lodgers as I am, generally consists of a piece of half-boiled or half-roasted meat, and a few cabbage leaves boiled in plain water, on which they pour a sauce made of flour and butter. This, I assure you, is the usual method of dressing vegetables in England."

In the age of our Augustans, and for centuries before it, we frequently find our ancestors indulging in "a tansy." What was this commonplace dish ?

Here is a recipe for one, from a cookery book published in 1735 : " Boil a quart of cream or milk with a stock of cinnamon, quartered nutmeg, and large mace ; when half cold, mix it with twenty yolks of eggs and ten whites ; strain it, then put to it four grated biscuits, half a pound of butter, a pint of spinach-juice, and a little tansy, sack, and orange-flower-water, sugar, and a little salt ; then gather it to a body over the fire, and pour it into your dish, being well buttered. When it is baked, turn it out on a pie-plate ; squeeze on it an orange, grate on sugar, and garnish it with sliced orange and a little tansy. Make in a dish ; cut as you please."

Few who have ever stayed long in the country will need to be told that the tansy is one of the common plants of our hedgerows and wastes. A modern botanist, the Rev. C. A. Johns, says : " The whole plant is bitter and aromatic, and is not only used in medicine, but forms the principal ingredient in the nauseous dish called Tansy Pudding."

The modern appreciation of old English craft in household goods was to a great extent due to reaction against the weak-legged and often



SPINDEL  
F. F. SEVENTH CENTURY  
*From the collection of the Royal Academy of Arts*



tawdry furniture of the Louis XV style which became so much the craze in this country at the end of the Seven Years' War. But the gathering of curiosities first grew into a familiar hobby in the early days of the eighteenth century. Oriental porcelain had been regarded as a highly desirable possession as far back as the reign of Elizabeth, and, among the rich, the habit of foreign travel frequently led to the making of collections, chiefly of Italian art and French furniture and porcelain.



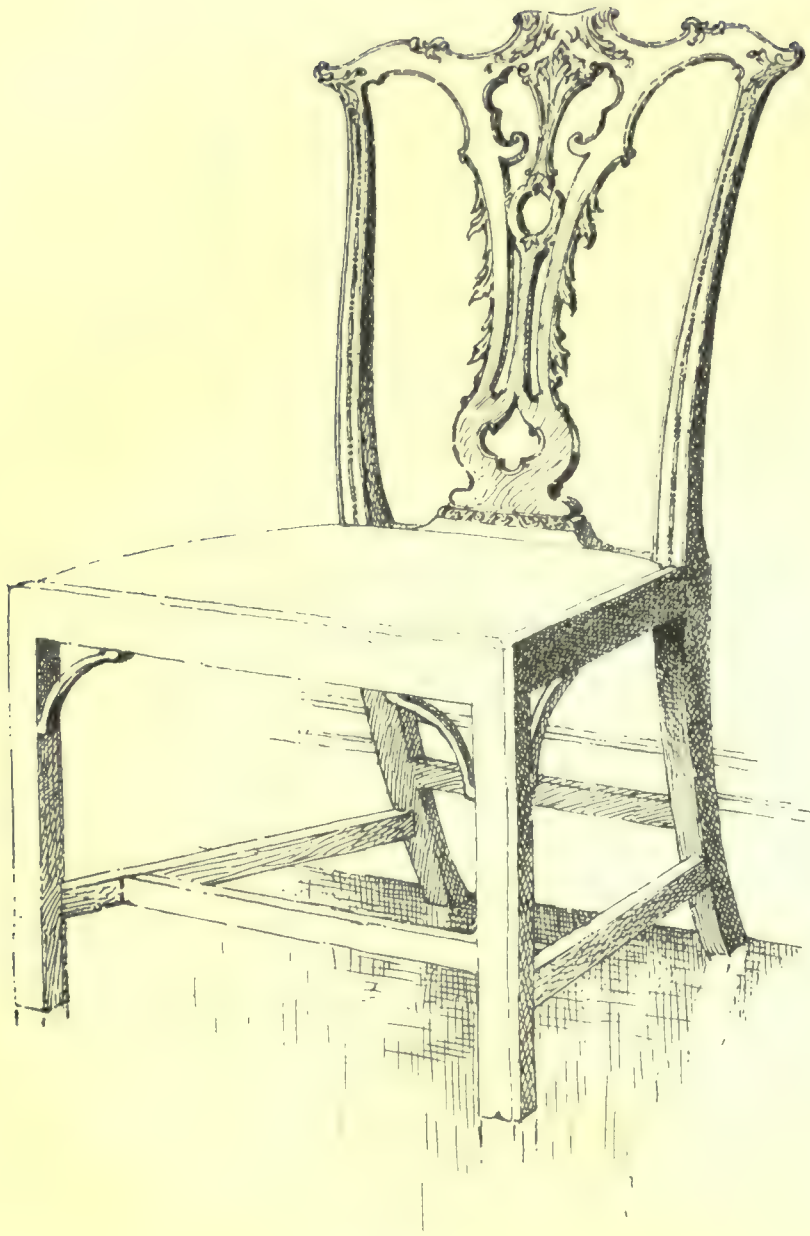
## CHAPTER X

### HOW TO ACHIEVE THE OBJECT

The Beginning—Ownership of the Houses—Their Upkeep—The Gardens—Rules for Admission—French and English Law—Two Great Societies.

THE first thing to do in carrying out the National Scheme proposed in these pages, and already suggested by me in a letter to the *Times*, is, of course, to secure the houses, or perhaps I should say the house, for a beginning would no doubt have to be made with one, which, properly managed, would justify the whole proposal. It is not suggested that the particular homes described in preceding chapters should be bought by the State or the National Trust, or by any body formed to carry out the object of this book, unless the owners are anxious to sell. No Bolshevik proceedings, even of the mildest kind, are in contemplation. Six out of the eight are truly homes at the present day, though one of them is occupied by several separate families or individual tenants. Two are no longer "homes," though in use for certain purposes, the one as a store-house, the other as a nucleus, one may almost say, of such a furnished resort as it might conceivably become under the scheme propounded.

It is certain that there are many persons, still possessed of ample means, who would be willing to help financially in the realization of the scheme if they approved of it, and it is no less certain that many lovers of the past whose means are restricted would help according to their ability. It is not improbable that one or more of the houses required would be given, out of full sympathy, to such a body as The National Trust or The Society for the Protection of Ancient Buildings,



GEORGIAN CHAIR

1750s-1760s

*Presented by Mr. L. A. de Renault to the South Kensington Museum*



two associations whose truly noble works become more valuable year by year.

But whether the State took over a chosen house, or, as seems more likely, the ownership was vested in a Trust—of the beneficent kind, I hasten to add, the noun being seriously compromised in some connections nowadays—the business of preparation for its new use would be the same.

The whole of the original and still standing structural work would be thoroughly repaired, but “restored” as little as possible. Cracks would be filled with cement, broken brick or rotten timber replaced, dirt removed, and loose boards re-pegged. Where old oak panelling had been painted or papered, the original surface would be brought to light again; where incongruous additions of any sort existed, they would be cleared away. The interior having thus been set in order, the highly important matter of furnishing would be taken in hand. Each room would be provided with its proper complement of tables, chairs, chests, cupboards, and so on, somewhat as described in the foregoing chapters, according to the greater or less possibility of supplying all the original pieces desirable. Suitable hangings, carpets, ornaments, and accessories in general, would be added, till the house could be passed as ready for public inspection. And here it may be said, as a general illustration and to cover all the book, that while a Persian carpet of the tenth century would be suitable in a Georgian house, a Brussels carpet of the twentieth century would not.

The hope would be that, a house once secured and furnished for the purpose in view, it would, to a considerable extent, be self-supporting from the small charges made for admission. Being, as in accordance with the scheme it would be, so situated that it could be leisurely inspected by persons who would breakfast and dine in London on the day of their visit, it might fairly be expected that an ever-increasing number of English, Scotch, Australian, Canadian, and all other British citizens; of Americans and citizens of every other civilized nation,



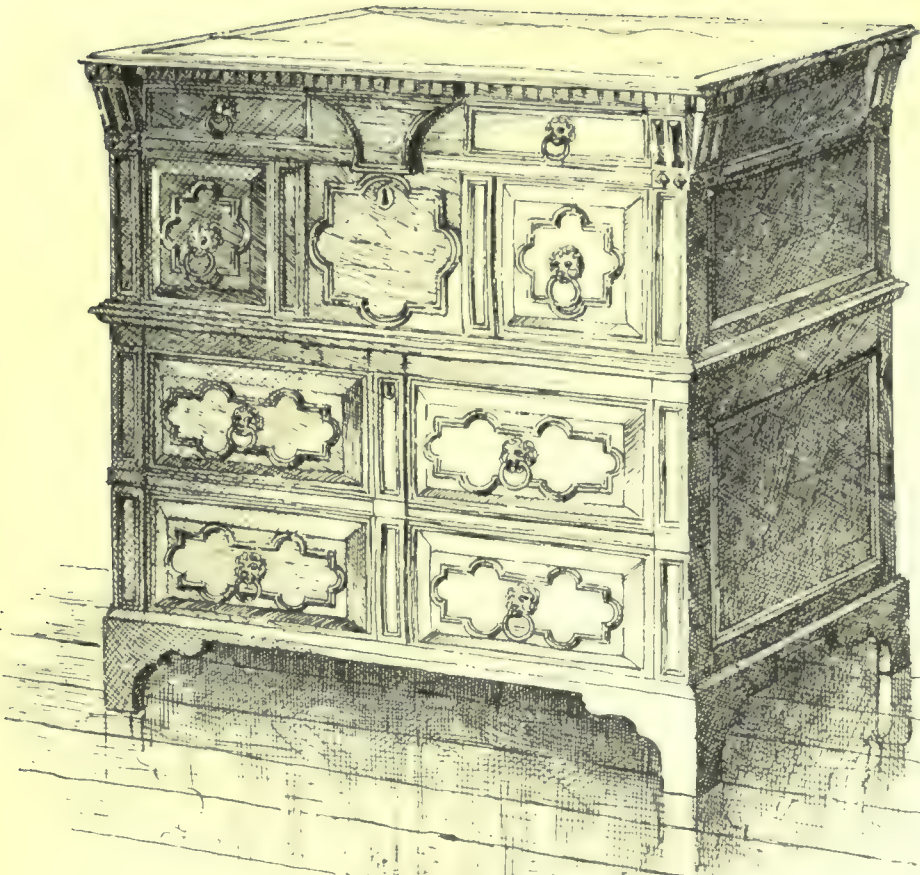
would go out from their homes or their hotels or other lodgings in town to see something of the home-life of a past age in England. Each house would probably be in the care of a married couple, both being educated persons, capable of giving a reply to any reasonable question propounded by a visitor as to the use and origin of things displayed to view.

Each of the country-houses would, it is to be hoped and expected, have enough ground attached to allow for the laying out of a garden suitable to the period when the house was built. From the twelfth to the fifteenth century gardening, even for the kitchen, was but a rough art, and flowers, as well as vegetables and fruits, were few in kind. With the sixteenth century something that we might call a lawn appeared more and more frequently ; bowling greens, clipped hedges of yew, and pleached alleys became common in the gardens of prosperous squires during the Tudor time. To keep the reconstituted garden in such order as suited the house, an intelligent man would have to be trained and retained. His wages would be a substantial but really necessary addition to the charges of upkeep.

Imagine a fine day at one of the rural houses maintained under the conditions laid down in this book. Three or four friends might arrive near midday, and spend an hour about the house before sitting down in the hall to a plain cold meal such as might have been eaten there when the walls were newly built. After the meal, a stroll round the garden would be enjoyable before the further examination of the house and its contents.

At the usual tea-hour, some light repast might be taken under a shady tree or in a leafy arbour. But, since anachronisms must so far as possible be avoided, the actual beverage, tea, would not be procurable except at the Restoration and Eighteenth-Century houses.

Delightful old-fashioned flowers, pinks, honey-suckle, sweet-william, sweet-briar, lavender, rosemary and thyme, would perfume the place, and the absence of those hot-house hybrids which bring the



CHEST OF DRAWERS, OAK AND CEDAR  
SEVENTEENTH CENTURY  
*South Kensington Museum.*





intense artificiality of modern life even into the midst of lovely gardens would strengthen the impression of a plainer and perhaps more wholesome world than the day's experience would have provided.

The charge for admission would vary : for instance, there would be reduced fees for parties on certain days, but half-a-crown would probably be near the amount. The place would be open from ten o'clock till six from May to September inclusive, and for the rest of the year from ten till five—in any case, it would only be open in daylight to the public. For purposes of study special arrangements might be made. This mention of study requires the explanation that a reference library of books, prints, maps, and so on, bearing on the period represented by the house, would, in each case, be gradually formed in the immediate neighbourhood.

The principal safeguards at present existing for such precious remains of the past as this book describes differ considerably on the two sides of the Channel. France, as I have said before, is more downright than ourselves in the legislative care of historical buildings, and the difference in her “musts” and our “mays” will be readily discovered by a reference to the appendices, so that it is unnecessary to enter further into the comparison. It is much to be wished that a new Act of Parliament should be passed, as soon as our legislators have time to devote to such immaterial subjects as the archæology and history of their own country, greatly extending and strengthening such powers as are already possessed in the generally permissive charter of the National Trust. Both that body and its colleague, the Society for the Protection of Ancient Buildings, should be helped in every reasonable way by the Executive and the Legislature, without that over-strained regard for the susceptibilities of indifferent owners and iconoclastic municipalities which has so often provided the death-warrants of buildings that should have been carefully cherished as precious memorials of our ancestors and illustrations of their lives. Indiscriminate preservation is far from being advocated here ; for



indiscriminate destruction no curse could be too strong. Let us secure something at least of our domestic architecture built in successive ages, so furnished and so maintained that, as long as stone and brick and oak can endure and tables and chairs hold together, our descendants and their friends from all quarters of the world may be able to enjoy, as we ourselves may have enjoyed, restful hours amid impressive associations in some pleasant and beautiful Homes of the Past.

That the houses controlled under the scheme here put forward would in a few years be at least as well known as Warwick Castle or Haddon Hall is a justifiable expectation ; that the proposal is right in principle is not likely to be denied by any but Philistines and Futurists ; and that it is capable of complete realization is not merely a pious, but a reasonable belief.



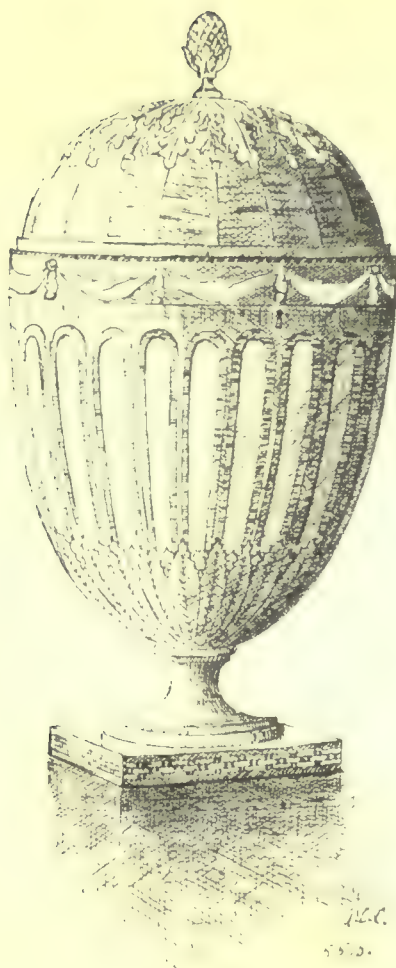
GATE-LEG TABLE  
SEVENTEENTH CENTURY



## APPENDICES







KNIFE CASE. MARQUETRY OF VARIOUS WOODS.  
EIGHT EIGHTEEN INCHES.  
*Smithsonian Institution Museum*



## APPENDIX A

### THE DOMESTIC HYGIENE OF OUR ANCESTORS

THERE are few antiquarian subjects as to which more ignorance and misapprehension exist than the ideas and practices of our forbears in matters of health and cleanliness. It is certain that, at least up to the beginning of the eighteenth century, a man of sixty was regarded as being as much an old man as a man of seventy is now. As for seventy, it was the age of Methuselah. John Evelyn, on the sixty-ninth anniversary of his birth, writes of his years being "prolonged to this great age," as we should write of eighty, at the earliest. Better knowledge of the digestive organs and the blood, and bacteriological science, with improved water-supply, cleanliness and clearance of refuse are mainly responsible for the greater average length of human life.

Dirty beaux and belles, such as frequented St. James's in the days when courtiers made the fortunes of perfumers, would now be most decidedly "out of court," and the insistent demand for bathrooms in workmen's houses illustrates an immense advance in the ideal of family life, and a considerable advance in the real.

How much people washed, at any period in our history up to the close of the Georgian Age, is a difficult and not specially attractive object of inquiry. Even to-day, many a fixed bath is used for storing potatoes or coals, and in a large number of commodious homes the bathrooms are much more highly appreciated as *lavoirs* for the family linen than for the cleansing of the family itself. The fact that in 1919 a British Lord Chancellor had to refuse his official residence because it only contained one bathroom to thirty other rooms marks the contrast in domestic standards of hygienic convenience between 1840, when the New Palace of Westminster was building, and the year of the Great Peace.

One can, beyond doubt, be "as clean as Nip, who was the cleanest dog in the pack," without using a bathroom, but the great additional labour involved in the filling and emptying of "tubs" must have discouraged the daily bath in



most families in any age, as it does still in old houses that have never been supplied with modern conveniences.

In any case, it is fairly certain that throughout the Middle Ages persons "of condition" in France bathed quite as often as the majority of English people bathe in our own times. Hot baths in big, tall tubs were frequently taken by such persons, on getting up, before retiring to bed, or at any time when the fancy took them. If visitors arrived at the house tired and dusty from a journey, they were immediately offered baths, in which they sat and stewed comfortably while they told their news to the family. It would seem that in our cold climate washing was less favoured, but among those who had travelled on the Continent there was not likely to be any great aversion from the hot bath in those days. In the most charming of twelfth-century romances we are told how, when Nicolette arrived at the house of her old friend, the Viscountess, her hostess not only took the girl to wash off the brown pigment with which her face was disguised, but gave her a complete bath, for this is evidently the meaning of "le fist laver et baignier."

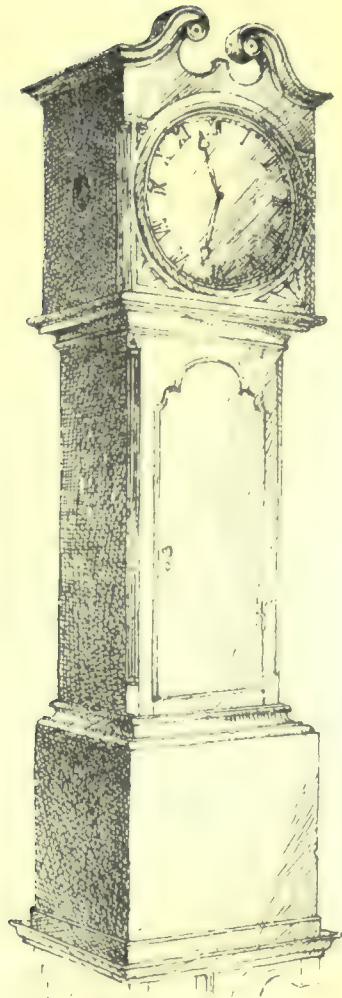
On the eve of any feast-day people not generally given to much washing used to take baths, much as their descendants do nowadays on Saturday nights. Bathing-pools were often made in gardens.

Mediæval confessors used sometimes to ordain abstinence from warm baths as a penance, but this does not prove the general practice of bathing, showing, indeed, that the hot bath was regarded as a luxury, to be stopped as a punishment, much as a child might be sent sweetless to bed.

In the ancient tales of knightly prowess men and women bathe together with little of the reserve of Daphnis and Chloe. An illustration in a MS. of the thirteenth century shows a woman sitting up to her chest in water, while a knight in armour, perchance her lord, leans on the rim of the tub and converses with her at ease.

Something better than the household wash-tub as a bath was known from early times among well-to-do citizens. In 1417, we find that baths in private houses were specially authorized by the Civic Government of London. At that date the public bath-houses of Southwark had become very much what bagnios were in the sixteenth and seventeenth, and bogus massage establishments in the late nineteenth and early twentieth centuries. At the end of a proclamation against the Southwark "stews" it was declared, in the best dog-Latin, that "every person of the City may, for his own credit (*honeste*) lawfully have and make in his own house a hot-bath, or such other suitable thing, for the use of himself and his household."

At the nunnery of Laycock, in Wiltshire, there was, in the same century,



GRANDMOTHER CLOCK  
EIGHTEENTH CENTURY  
*In the Collection of Mr. R. G. Behrens*



a large trough cut from a single block of stone, over eleven feet long by three wide and two deep. It has been supposed by some antiquaries that this vessel, which still exists, was the nuns' bath, and we may give them—both antiquaries and nuns—the benefit of our accepting the supposition.

The idea of bathrooms had, of course, been familiar to the learned and the travelled sections of society from the time of the Roman settlers in Gaul and in Britain. With other refinements of the Roman villa the bathing system, with its hot-water and hot-air pipes, was for long forgotten in practice by all save perhaps a few of the wealthy nobles. Far into modern times, though bathrooms were known in some English country-houses, they were usually for the exceptionally rich.

In the later years of the reign of Charles II a bathroom which would satisfy almost anybody of our own period was to be seen at Chatsworth. The floor was made of squares of white, black, and red-veined marble, the walls were of blue and white marble. The bath itself, which was about a yard high on the outside, and was big enough for two persons at a time, was cut from a single block of white marble with fine veins of blue. At the upper end—the “head”—there were cocks supplying hot and cold water respectively.

There are few entries of soap in accounts that have come down to us of family economy in the “good old days.” It was already well known in the fourteenth century, but it was much too expensive for general use, its principal ingredient being olive-oil. In a report by the purser of a merchant ship to his owners after a voyage to the Bight of Benin, in 1588, recorded by Hakluyt, it is said of the natives of Benin : “They have good store of soap and it smelleth like beaten violets.” Such merchandise would surely have been readily bought by the English ladies. In the reign of Henry VIII a soap-boiling factory was set up in London. One of the earliest “cleansers” of which there is any memory is the lye obtained by mixing wood-ash and water. The linen of countless generations must have been cleaned with that most ancient alkali. Fuller's earth, also, was in general use from the misty past. Foreign soaps of various kinds came into England through France and Flanders long before the sixteenth century.

The washing of hands before meals was as much of the “lick and promise” kind with most people in the old times as it is with quite a number of school-boys in the new. Silver dishes of water, perfumed with attar of roses, lavender, thyme, mint, rosemary and other sweet herbs or essences, were handed to each person in turn before and after eating at the tables of the more refined class. Seeing how large a part the hands played in the helping and consumption of food in the ages before forks, that is to say, up to the end of the sixteenth



century, the need for the soap which was not brought was as great as the ignorance which did not realize its want.

Often in houses where a chaplain was kept, or a priest was among the family or guests, the diners were sprinkled with holy-water as a means of grace.

By the middle of the seventeenth century, in most courtly households, a finger-bowl of some kind was laid at each cover, and the guests cleansed their lips and hands—and often their teeth also—by wetting their table napkins and using them for these purposes.

We are accustomed to regard our system of drainage as a principal cause of the improved health of the population, and beyond question bad drainage is a source of grave deterioration in our powers of resistance to, even where it is not itself a direct cause of, disease.

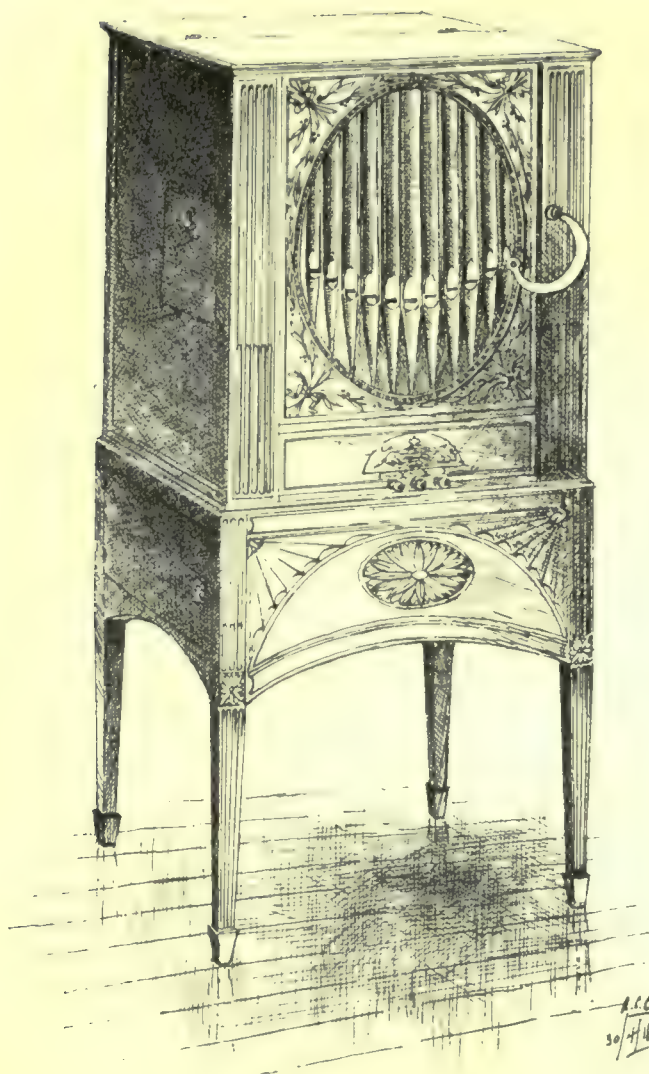
The belief that typhoid and diphtheria can be contracted from bad smells is no longer held among competent authorities. But, in any case, the earth system, so largely used in country houses, is, when properly ordered, as safe as any drainage plan yet invented. Next in safety is the ordinary pail system—common both for town and country in France—when it also is properly ordered. I refer to this system because it is almost certain that it was practised at every one of the houses described in this book, at the time when they were first occupied.

In large town and country houses special alcoves were provided in the original construction, as in the fourteenth-century manor-house at Lapworth, mentioned on another page. By a mediæval euphemism rather remarkable as coming from so outspoken a race as our Norman-French ancestors, these alcoves or recesses were called *garde-robes*, a word which, at the present day, still bears its old significance.

In many cases, though exceptionally, the *garde-robes*, projecting from the line of the main wall, stood over a shaft of narrow diameter, discharging to a cesspool or an open refuse heap on the soil below.

In the fifteenth century we find in good houses one or more rooms known as “drawte-chambers,” so-called because people withdrew to them from the open life of the period; they gave the name to our own drawing-rooms. Out of them opened the *garde-robes*, just as the “powder-closets” led out of the seventeenth- and eighteenth-century sitting-rooms, and often served for the same necessary purpose, as well as for the powdering of heads. The night-stool, still seen in sick-rooms, is a survival from old days.

Water was not commonly laid on anywhere till comparatively late. We may remember in passing that “modern” history has been held to begin with Bosworth Field—1485—and it was long after that before our streets were



BARREL ORGAN  
FIFTEENTH CENTURY  
*Donaldson Collection, Royal College of Music*



broken up for the laying of water, or any other mains. Within recent years hundreds of old wooden water-pipes have been dug up in Piccadilly and elsewhere in London, and specimens are preserved in Museums.

Pepys's house at the bottom of Buckingham Street had a service of water, with taps in the kitchens and back yard. But long after his day water was bought from men who carried it round in tubs.

In the matter of fresh air, our forefathers of every age, like so many of our fellow-citizens in this, were of the opinion of which the distinguished bacteriologist, Sir Almroth Wright, is the most noteworthy upholder. In 1911, in a lecture on hygiene, he declared that the whole of the doctrine of fresh air required revision; it was awkward to be in a crowded room because it got hot, but that upon this effect a whole theory should be built up and large amounts spent on fresh air was deplorable. It is evident that in such matters Dean Swift was of the same opinion two centuries earlier. In his cynical "Directions to Servants" he makes the supposed footman-author advise the chambermaid: "When you bar the window-shuts of your lady's bedchamber at night, leave open the sashes to let in the fresh air, and sweeten the room against morning." It is worth noting, by the way, that Dr. Johnson, who had no great fondness for clean linen, had almost a passion for air, always sitting and sleeping with the windows open, and preferring to sit in a draught than otherwise.

The habit of sleeping in stuffy rooms must have been largely responsible for the general want of a breakfast appetite among those Londoners of the past who were not out of bed and in the markets or streets before eating.

Scavenging was not more scientifically done in past ages in the principal streets of towns than it is in the slums now. There are, indeed, some side-streets in the western part of London to-day where an accusation brought in the sixteenth century against a borough officer at Nottingham could frequently be brought against somebody who, owing to the absurd sub-division of the local authority between County Council and Police, is hardly discoverable. The long-departed servant of the Nottingham Corporation got into trouble "because he dowth not lowket upon hyss hoffyss ass he should do, but swffares mwke and fylthe to be powered yn ye hy strett."



## APPENDIX B

### ANCIENT MONUMENTS CONSOLIDATION AND AMENDMENT ACT, 1913 \*

[3 & 4 GEO. 5, C. 32.]

An Act to consolidate and amend the Law relating to Ancient Monuments  
and for other purposes in connection therewith. [15th August 1913.

BE it enacted by the King's most Excellent Majesty, by and with the advice  
and consent of the Lords Spiritual and Temporal, and Commons, in this present  
Parliament assembled, and by the authority of the same, as follows :—

#### PART I

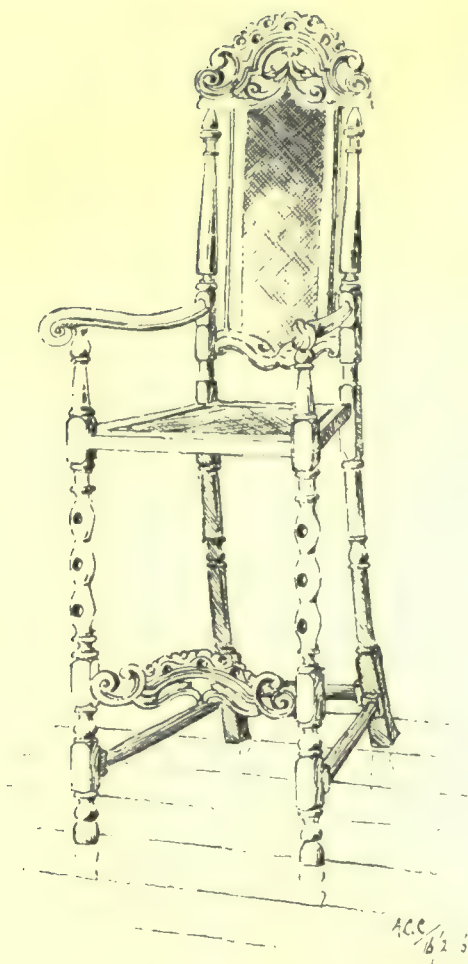
#### ACQUISITION OF ANCIENT MONUMENTS

1.—(1) The Commissioners of Works may, with the consent of the  
Treasury, purchase by agreement, out of any moneys which may be provided  
by Parliament for that purpose, any monument which appears to them to be  
an ancient monument within the meaning of this Act.

(2) Any local authority within the meaning of this Act may, if they think  
fit, purchase by agreement any monument situate in or in the vicinity of their  
area, which appears to them to be an ancient monument within the meaning of  
this Act.

(3) For the purpose of any such purchase, the Lands Clauses Acts shall  
be incorporated with this Act (with the exception of the provisions which relate  
to the purchase and taking of lands otherwise than by agreement), and, in  
construing those Acts for the purposes of this Act, this Act shall be deemed

\* The British Ancient Monuments Act is reproduced here by permission of H.M. Stationery  
Office. The French Act is also reproduced by permission. In neither case is this publication of  
the text to be regarded as official.



CHIEF'S CHAIR  
 RESTORATION FROM  
 THE KENYAN MUSEUM



to be the special Act, and the Commissioners of Works or local authority, as the case may be, shall be deemed to be the promoters of the undertaking.

2. Any person may, by deed or will, give, devise, or bequeath to the Commissioners of Works or to a local authority all such estate or interest in any ancient monument as he may be seised or possessed of, and the Commissioners or authority may accept any such gift, devise or bequest if they think it expedient to do so.

## PART II

### GUARDIANSHIP OF ANCIENT MONUMENTS

3.—(1) The owner of any monument which appears to the Commissioners of Works to be an ancient monument within the meaning of this Act may, with the consent of the Commissioners, constitute them by deed guardians of the monument.

(2) The owner of any monument which appears to a local authority to be an ancient monument within the meaning of this Act, and is situate in or in the vicinity of their area may, with the consent of the local authority, constitute them by deed guardians of the monument.

Provided that the Commissioners of Works or the local authority, as the case may be, shall not consent to become guardians of any structure which is occupied as a dwelling-house by any person other than a person employed as the caretaker thereof or his family.

(3) Every person deriving title to any monument from, through, or under any owner who has constituted the Commissioners of Works or a local authority guardians of the monument under this section shall be bound by the deed executed by the owner for that purpose, and, where the owner of any land being the site of a monument is a tenant for life or in tail, or heir of entail in possession in Scotland, having a power of sale of the land either under the terms of a will or settlement or under any Act of Parliament, the deed executed by the owner in respect of the site of which he is so tenant for life or in tail or heir of entail in possession shall bind every successive owner of any estate or interest in the land, and the execution of any such deed by the tenant for life or in tail or heir of entail in possession shall not render him subject to any liability on account of any depreciation of property attributable thereto.

(4) Where the site of a monument is, at the time of the execution of the deed, subject to any incumbrance not capable of being over-reached by the tenant for life under the powers conferred on him by the Settled Land Acts,



1882 to 1890, or by the instrument creating the settlement, the deed shall not bind the incumbrancer.

(5) Except as provided by this Act, the owner of a monument, of which the Commissioners of Works or a local authority become guardians under this Act, shall have the same right and title to, and estate and interest in, the monument in all respects as if the Commissioners or local authority, as the case may be, had not become guardians thereof.

4.—(1) Where the Commissioners of Works or a local authority become guardians of any ancient monument under this Act, they shall, until they receive notice in writing to the contrary from any owner of the monument who is not bound by the deed constituting them guardians of the monument, maintain the monument, and shall, with a view to the maintenance of the monument, have access by themselves, their inspectors, agents, or workmen to the monument for the purpose of inspecting it, and of bringing such materials and doing such acts and things as may be required for the maintenance thereof.

(2) All expenses incurred by the Commissioners of Works in maintaining the monument shall, subject to the approval of the Treasury, be defrayed out of moneys provided by Parliament.

(3) The expression “ maintenance ” in this section includes the fencing, repairing, and covering in, of a monument and the doing of any other act or thing which may be required for the purpose of repairing the monument or protecting it from decay or injury, and the expression “ maintain ” shall be construed accordingly.

5.—(1) The following persons shall be deemed to be owners of monuments for the purposes of this Part of this Act, that is to say :—

- (a) Any person entitled for an estate in fee to the possession or receipt of the rents and profits of any freehold or copyhold land :
- (b) Any person absolutely entitled in possession to a beneficial lease of land of which not less than forty-five years are unexpired, but no lease shall be deemed to be a beneficial lease within the meaning of this section if the rent reserved thereby exceeds one third part of the full annual value of the land demised by the lease :
- (c) Any person entitled under any existing or future settlement for the term of his own life, or the life of any other person, to the possession or receipt of the rents and profits of land of any tenure, in which the estate for the time being subject to the trusts of the settlement is an estate for lives or years renewable for ever, or an estate renewable for a term of not less than sixty years, or an estate for a term of years of which not less than sixty are unexpired, or any greater estate :

(d) Any body corporate, any corporation sole, any trustees for charities, and any commissioners or trustees for ecclesiastical, collegiate, or other public purposes, entitled, in the case of freehold or copyhold land, in fee, and in the case of leasehold land, to a lease for an unexpired term of not less than sixty years.

(2) Where any person who, by virtue of this section, is to be deemed the owner of a monument is a minor, or of unsound mind, the guardian or committee, or, in Scotland, the tutor or curator, as the case may be, of that person shall be the owner for the purposes of this Part of this Act, and, where such owner is a married woman, she shall have power to execute a deed constituting the Commissioners of Works or a local authority guardians notwithstanding that she is restrained from anticipation.

(3) In this section the expression "entitled" means beneficially entitled; and the expression "land" means land which is the site of an ancient monument, whether the land is or is not subject to incumbrances.

### PART III

#### PROTECTION OF ANCIENT MONUMENTS

6.—(1) If the Ancient Monuments Board constituted under this Act report to the Commissioners of Works that any monument is in danger of destruction or removal or damage from neglect or injudicious treatment, and that the preservation of the monument is of national importance, the Commissioners may, if they think fit, and if it appears to them that the monument is an ancient monument within the meaning of this Act, make an order (in this Act referred to as a Preservation Order) placing the monument under the protection of the Commissioners :

Provided that, if in any case the Commissioners of Works consider that the making of such an order is a matter of immediate urgency, the Commissioners may make the order without receiving any such report as aforesaid.

(2) Where the Ancient Monuments Board have reason to believe that any monument is in danger as aforesaid, and that the preservation of the monument is of national importance, they may themselves, or by any person authorised in writing by them, enter at any reasonable time upon any premises for the purpose of enabling them to determine by inspection of the monument whether it is proper for them to report to the Commissioners :

Provided that, unless the Ancient Monuments Board consider that the



inspection of the monument is a matter of immediate urgency, they shall give not less than seven clear days' notice to the occupier of the premises of their intention so to enter upon them.

(3) A Preservation Order shall have effect for a period of eighteen months after the date on which it is made, but on the expiration of that period shall cease to have effect unless it has been confirmed by Parliament; and, if a Preservation Order so made is not confirmed by Parliament within a period of eighteen months, no further Preservation Order shall be made with reference to the same monument until after the expiration of five years from the date on which the Order which has ceased to have effect was made.

(4) The Commissioners of Works may bring in a Bill for confirming any Preservation Order, and if, while the Bill confirming any such Order is pending in either House of Parliament, a petition is presented against the Order, the Bill, so far as it relates to the Order, may be referred to a select committee or, if the two Houses of Parliament think fit so to order, to a joint committee of those Houses, and the petitioner shall be allowed to appear and oppose as in the case of a private Bill.

(5) Where a Committee on a Bill for confirming any Preservation Order report by a majority of the members for the time being present and voting that a petitioner against the Bill has been unreasonably subjected to expense, or has been subjected to an unreasonable amount of expense in defending his rights proposed to be interfered with by the Bill, they may award costs against the Commissioners of Works and any costs under this section may be taxed and recovered in accordance with the Parliamentary Costs Act, 1865.

7.—(1) While a Preservation Order is in force, the monument to which the Order relates shall not be demolished or removed, nor shall any additions or alterations be made thereto or any work carried out in connection therewith except with the written consent of the Commissioners of Works.

(2) If, while a Preservation Order is in force, it appears to the Commissioners of Works that owing to the neglect of the owner of the monument the monument is liable to fall into decay, the Commissioners may, with the consent of the Treasury, make an order constituting themselves guardians of the monument so long as the Preservation Order is in force, and in that case the provisions of this Act shall, during that period, take effect as if the Commissioners had been constituted guardians by virtue of a deed executed by the owner.

Any order made under this subsection may be revoked at any time by the Commissioners.

8. This Part of this Act shall not apply to any structure which appears to

the Commissioners of Works to be occupied as a dwelling-house (otherwise than by a person employed as the caretaker thereof or his family).

#### PART IV

#### GENERAL

##### *Supplemental Provisions as to Preservation of Monuments*

9. The Commissioners of Works or any local authority may receive voluntary contributions towards the cost of the maintenance and preservation of any monument of which they may become the owners or guardians under the provisions of this Act, and may enter into any agreement with the owner of any such monument or with any other person as to the maintenance and preservation of the monument and the cost thereof.

10. The Commissioners of Works and any local authority may, in respect of any monument of which they are the owners or guardians (but where they are guardians only with the consent of the owner of the monument), enter into and carry into effect any agreements for the transfer from the Commissioners to the local authority, or from the local authority to the Commissioners, or from the local authority to another local authority, of the monument, or of any estate or interest therein, or of the guardianship thereof.

11. Any local authority may, if they think fit, at the request of the owner, undertake or contribute towards the cost of preserving, maintaining, and managing, any monument which appears to them to be an ancient monument and is situate in, or in the vicinity of, their area, whether they have purchased the monument or become guardians of it under this Act or not : Provided that the plans and specifications of all works, other than those of immediate necessity, to be undertaken or contributed by the local authority shall be submitted to the Ancient Monuments Board, and the Board, if they object to any plans or specifications, shall report the matter to the Commissioners of Works, whose decision shall be final.

12.—(1) The Commissioners of Works shall from time to time cause to be prepared and published a list containing—

- (a) such monuments as are reported by the Ancient Monuments Board as being monuments the preservation of which is of national importance ; and
- (b) such other monuments as the Commissioners think ought to be included in the list ;



and the Commissioners shall, when they propose to include a monument in the list, inform the owner of the monument of their intention and of the penalties which may be incurred by a person guilty of an offence under the next succeeding subsection.

(2) Where the owner of any ancient monument which is included in any such list of monuments as aforesaid proposes to demolish or remove in whole or in part, structurally alter, or make additions to, the monument, he shall forthwith give notice of his intention to the Commissioners of Works, and shall not, except in the case of urgent necessity, commence any work of demolition, removal, alteration, or addition for a period of one month after having given such notice ; and any person guilty of a contravention of or non-compliance with this provision shall be liable on summary conviction to a fine not exceeding one hundred pounds, or to imprisonment for a term not exceeding three months, or to both.

(3) This section shall not apply to any structure which is occupied as a dwelling-house by any person other than a person employed as the caretaker thereof or his family.

*Public Access to Monuments and Penalty for Injuring Monuments*

13. The public shall have access to any monument of which the Commissioners of Works or a local authority are the owners or guardians at such times and under such regulations as may from time to time be prescribed by the Commissioners or local authority :

Provided that—

- (a) this section shall not apply to any monument of which the Commissioners or a local authority have been constituted the guardians before the commencement of this Act, except in cases where the consent of the owner has been given to the public having access to the monument either by the deed constituting the Commissioners or local authority the guardians or otherwise ; and
- (b) where the deed constituting the Commissioners or local authority the guardians of the monument, in the case of a deed executed after the commencement of this Act, so provides, the public shall not have access to the monument without the consent of the owner of the monument.

14.—(1) If any person injures or defaces any monument of which the Commissioners of Works or a local authority are the owners or guardians, or which is the subject of a Preservation Order, or to which this section applies by virtue of an Order in Council made thereunder, that person shall, on

summary conviction, be liable either to a fine not exceeding five pounds, and, in addition to the fine, to pay such sums as the court by whom he is tried think just for the purpose of repairing any damages caused by him, or to imprisonment with or without hard labour for a term not exceeding one month.

(2) In England, any person convicted of an offence under this Act may appeal to quarter sessions in manner provided by the Summary Jurisdiction Acts.

(3) The owner of an ancient monument shall not be punishable under this section in respect of any act which he may do to the monument, except in cases where the Commissioners of Works or the local authority have been constituted guardians of the monument, and in that case he may be dealt with as if he were not the owner.

(4) His Majesty may, by Order in Council, declare that this section shall apply to any monument specified in the Order which appears to His Majesty to be an ancient monument within the meaning of the Act, and on any such Order being made this section shall apply accordingly.

#### *Ancient Monuments Board and Inspectors*

15.—(1) The Commissioners of Works shall constitute an Advisory Board under the name of the Ancient Monuments Board, consisting of members representing the bodies named in the First Schedule to this Act, and such other members as the Commissioners of Works may appoint ; and may, if and when they think it desirable to do so, constitute separate advisory boards for Scotland and Wales, and, in such case, the obligation to appoint members representing the bodies named in the First Schedule to this Act shall, so far as those bodies are bodies whose activities are confined to England, Scotland, or Wales, be construed distributively.

(2) His Majesty may, by Order in Council, alter the First Schedule to this Act.

(3) The Ancient Monuments Board may, if so requested by the owner of an ancient monument, give advice, free of charge, except for out of pocket expenses, with reference to the treatment thereof.

16.—(1) The Commissioners of Works, with the consent of the Treasury, shall appoint one or more inspectors of ancient monuments, and it shall be the duty of those inspectors to report to the Commissioners of Works on the condition of ancient monuments and on the best mode of preserving them.

(2) There shall be paid, out of moneys provided by Parliament, to any inspectors so appointed, such remuneration and allowance for expenses as may be determined by the Treasury.



17.—(1) The Commissioners of Works may, if they think fit, give advice with reference to the treatment of any ancient monument, and shall, as and when required, give that advice with reference to the treatment of any monument which is placed under their protection by virtue of a Preservation Order.

(2) The Commissioners of Works may also, if in their opinion it is advisable, superintend any work in connection with any ancient monument if invited to do so by the owner, and shall superintend any such work, whether required to do so by the owner or not, in connection with any monument which is placed under their protection by virtue of a Preservation Order if in their opinion it is advisable.

(3) Any such advice and superintendence shall be given free of charge, except that a charge may be made for out-of-pocket expenses in the case of monuments which are not placed under the protection of the Commissioners by virtue of a Preservation Order.

#### *Miscellaneous*

18. Where it appears to the council of a borough or a district, which expression in this Act shall include the Common Council of the City of London, that the erection of buildings of a style of architecture in harmony with other buildings of artistic merit existing in the locality is impeded in consequence of any byelaws with respect to new streets or buildings in force in the borough or district, the council may, with the consent of the Local Government Board, relax the byelaws so far as may be necessary to allow the erection of such buildings, provided that the council is satisfied that such buildings can be erected with due regard to safety from fire and to sanitation : Provided also that no byelaws in force in the City of London shall be relaxed under this section except such as are administered by the Common Council of the City of London.

19. The Advertisements Regulation Act, 1907, shall be construed as if the powers of the local authority as defined by that Act included a power to make byelaws prohibiting or restricting the display of advertisements or notices of such a nature or in such a manner as to be detrimental to the amenities of any ancient monument specified in the byelaw. Any power to make byelaws given by this section shall be in addition to, and not in derogation of, the powers to make byelaws given by the Advertisements Regulation Act, 1907, or by any other Act.

20.—(1) For the purposes of this Act, the Commissioners of Works shall be a body corporate by that name and shall have perpetual succession and a common seal, and may acquire by gift, will or otherwise, and hold without licence in mortmain, any land or estate or interest in land.

(2) Any conveyance, appointment, devise or bequest of land or any estate or interest in land under this Act to the Commissioners of Works or a local authority shall not be deemed to be a conveyance, appointment, devise or bequest to a charitable use within the meaning of the Acts relating to charitable uses.

21.—(1) The council of every county and borough and the Common Council of the City of London shall be a local authority within the meaning of this Act.

(2) The expenses of a local authority under this Act shall be defrayed in the case of the London County Council as payments for general county purposes, in the case of any other county council out of the county fund, and in the case of a borough council out of the borough fund or borough rate, or if no borough rate is levied, out of a separate rate to be made, assessed, and levied in like manner as a borough rate, and in the case of the City of London out of the general rate, and a local authority may borrow for the purposes of this Act in the case of a county council, as for the purposes of the Local Government Act, 1888, and in the case of a borough council, as for the purposes of the Public Health Acts ; but the money borrowed by a borough council shall be borrowed on the security of the fund or rate out of which the expenses of the council under this Act are payable.

22. In this Act the expression “ monument ” includes any structure or erection, other than an ecclesiastical building which is for the time being used for ecclesiastical purposes ; and the expression “ ancient monument ” includes any monument specified in the schedule to the Ancient Monuments Protection Act, 1882, and any other monuments or things which, in the opinion of the Commissioners of Works, are of a like character, and any monument or part or remains of a monument, the preservation of which is a matter of public interest by reason of the historic, architectural, traditional, artistic, or archaeological interest attaching thereto, and the site of any such monument, or of any remains thereof ; and any part of the adjoining land which may be required for the purpose of fencing, covering in, or otherwise preserving the monument from injury, and also includes the means of access thereto.

23.—(1) A duplicate of any report made to the Commissioners of Works by any inspector under this Act, or by the Ancient Monuments Board constituted under this Act, with reference to an ancient monument in Scotland, shall be forwarded to the Board of Trustees for the National Galleries of Scotland, and the Commissioners of Works shall take into consideration any representations which may be made to them in relation to the monument by that Board.

(2) In the application of this Act to Scotland, references to a borough



shall be construed as references to a Royal or Parliamentary burgh ; references to a district and the council thereof shall be construed as references to a county and the county council, and the expenses of a county council shall be defrayed out of the general purposes rate ; references to the borough fund or borough rate shall be construed as references to the general improvement assessment ; and references to the Local Government Board, the Local Government Act, 1888, and the Public Health Acts shall be respectively construed as references to the Local Government Board for Scotland, the Local Government (Scotland) Act, 1889, and the Public Health (Scotland) Act, 1897.

24. The enactments mentioned in the Second Schedule to this Act are hereby repealed to the extent specified in the third column of that schedule : Provided that—

- (1) Any document referring to any Act or enactment hereby repealed shall be construed to refer to this Act or to the corresponding enactment of this Act :
- (2) Anything done under any Act repealed by this Act shall, for the purposes of this Act, be deemed to have been done under this Act :
- (3) The mention of particular matters in this section shall not be held to prejudice or affect the general application of section thirty-eight of the Interpretation Act, 1889, with regard to the effect of repeals.

25.—(1) This Act may be cited as the Ancient Monuments Consolidation and Amendment Act, 1913.

- (2) This Act shall not apply to Ireland.

## SCHEDULES

### FIRST SCHEDULE

The Royal Commission on Historic Monuments in England.  
 The Royal Commission on Historic Monuments in Scotland.  
 The Royal Commission on Historic Monuments in Wales.  
 The Society of Antiquaries of London.  
 The Society of Antiquaries of Scotland.  
 The Royal Academy of Arts.  
 The Royal Institute of British Architects.  
 The Trustees of the British Museum.  
 The Board of Education.

## SECOND SCHEDULE

## ENACTMENTS REPEALED

Session and Chapter	Short Title	Extent of Repeal
45 & 46 Vict. c. 73	The Ancient Monuments Protection Act, 1882	The whole Act except so far as it relates to Ireland and except the Schedule.
63 & 64 Vict. c. 34	The Ancient Monuments Protection Act, 1900	The whole Act except so far as it relates to Ireland.
10 Edw. 7 & 1 Geo. 5, c. 3.	The Ancient Monuments Protection Act, 1910.	The whole Act except so far as it relates to Ireland.

## APPENDIX C

### LOI SUR LES MONUMENTS HISTORIQUES, 1913

#### CHAPITRE I

##### DES IMMEUBLES

ART. 1<sup>er</sup>.—Les immeubles dont la conservation présente, au point de vue de l'histoire ou de l'art, un intérêt public, sont classés comme monuments historiques en totalité ou en partie par les soins du ministre des beaux arts, selon les distinctions établies par les articles ci-après.

Sont compris parmi les immeubles susceptibles d'être classés, aux termes de la présente loi, les monuments mégalithiques, les terrains qui renferment des stations ou gisements préhistoriques et les immeubles dont le classement est nécessaire pour isoler, dégager ou assainir un immeuble classé ou proposé pour le classement.

A compter du jour où l'administration des beaux-arts notifie au propriétaire sa proposition de classement, tous les effets du classement s'appliquent de plein droit à l'immeuble visé. Ils cessent de s'appliquer si la décision de classement n'intervient pas dans les six mois de cette notification.

Tout arrêté ou décret qui prononcera un classement après la promulgation de la présente loi sera transcrit, par les soins de l'administration des beaux-arts, au bureau des hypothèques de la situation de l'immeuble classé. Cette transcription ne donnera lieu à aucune perception au profit du Trésor.

ART. 2.—Sont considérés comme régulièrement classés avant la promulgation de la présente loi : 1° les immeubles inscrits sur la liste générale des monuments classés, publiée officiellement en 1900 par la direction des beaux-arts ; 2° les immeubles compris ou non dans cette liste, ayant fait l'objet d'arrêtés ou de décrets de classement, conformément aux dispositions de la loi du 30 Mars 1887.

Dans un délai de trois mois, la liste des immeubles considérés comme



classés avant la promulgation de la présente loi sera publiée au Journal Officiel. Il sera dressé, pour chacun des dits immeubles, un extrait de la liste reproduisant tout ce qui le concerne ; cet extrait sera transcrit au bureau des hypothèques de la situation de l'immeuble, par les soins de l'administration des beaux-arts. Cette transcription ne donnera lieu à aucune perception au profit du Trésor.

La liste des immeubles classés sera tenue à jour et rééditée au moins tous les dix ans.

Il sera dressé, en outre, dans le délai de trois ans, un inventaire supplémentaire de tous les édifices ou parties d'édifices publics ou privés qui, sans justifier une demande de classement immédiat, présentent cependant un intérêt archéologique suffisant pour en rendre désirable la préservation. L'inscription sur cette liste sera notifiée aux propriétaires et entraînera pour eux l'obligation de ne procéder à aucune modification de l'immeuble inscrit sans avoir, quinze jours auparavant, avisé l'autorité préfectorale de leur intention.

ART. 3.—L'immeuble appartenant à l'Etat est classé par arrêté du ministre des beaux-arts, en cas d'accord avec le ministre dans les attributions duquel le dit immeuble se trouve placé.

Dans le cas contraire, le classement est prononcé par un décret en conseil d'Etat.

ART. 4.—L'immeuble appartenant à un département, à une commune ou à un établissement public est classé par un arrêté du ministre des beaux-arts, s'il y a consentement du propriétaire et avis conforme du ministre sous l'autorité duquel il est placé.

En cas de désaccord, le classement est prononcé par un décret en conseil d'Etat.

ART. 5.—L'immeuble appartenant à toute personne autre que celles énumérées aux articles 3 et 4 est classé par arrêté du ministre des beaux-arts, s'il y a consentement du propriétaire. L'arrêté détermine les conditions du classement. S'il y a contestation sur l'interprétation ou l'exécution de cet acte, il est statué par le ministre des beaux-arts, sauf recours au conseil d'Etat statuant au contentieux.

A défaut du consentement du propriétaire, le classement est prononcé par décret en conseil d'Etat. Le classement pourra donner lieu au paiement d'une indemnité représentative du préjudice pouvant résulter pour le propriétaire de l'application de la servitude de classement d'office instituée par le présent paragraphe. La demande devra être produite dans les six mois à dater de la notification du décret de classement ; cet acte informera le propriétaire de son droit éventuel à une indemnité. Les contestations relatives à l'indemnité sont jugées en premier ressort par le juge de paix du canton ; s'il y a expertise,



il peut n'être nommé qu'un seul expert. Si le montant de la demande excède 300 francs, il y aura lieu à appel devant le Tribunal civil.

ART. 6.—Le Ministre des beaux-arts peut toujours, en se conformant aux prescriptions de la loi du 3 Mai 1841, poursuivre au nom de l'Etat l'expropriation d'un immeuble déjà classé ou proposé pour le classement, en raison de l'intérêt public qu'il offre au point de vue de l'histoire ou de l'art. Les départements et les communes ont la même faculté.

La même faculté leur est ouverte à l'égard des immeubles dont l'acquisition est nécessaire pour isoler, dégager ou assainir un immeuble classé ou proposé pour le classement.

Dans ces divers cas, l'utilité publique est déclarée par un décret en conseil d'Etat.

ART. 7.—A compter du jour où l'administration des beaux-arts notifie au propriétaire d'un immeuble non classé son intention d'en poursuivre l'expropriation tous les effets du classement s'appliquent de plein droit à l'immeuble visé. Ils cessent de s'appliquer si la déclaration d'utilité publique n'intervient pas dans les six mois de cette notification.

Lorsque l'utilité publique a été déclarée, l'immeuble peut être classé sans autres formalités par arrêté du ministre des beaux-arts. A défaut d'arrêté de classement, il demeure néanmoins provisoirement soumis à tous les effets du classement, mais cette sujétion cesse de plein droit si dans les trois mois de la déclaration d'utilité publique l'administration ne poursuit par l'obtention du jugement d'expropriation.

ART. 8.—Les effets du classement suivent l'immeuble classé, en quelques mains qu'il passe.

Quiconque aliène un immeuble classé est tenu de faire connaître à l'acquéreur l'existence du classement.

Toute aliénation d'un immeuble classé doit, dans les quinze jours de sa date, être notifiée au ministre des beaux-arts par celui qui l'a consentie.

L'immeuble classé qui appartient à l'Etat, à un département, à une commune, à un établissement public, ne peut être aliéné qu'après que le ministre des beaux-arts a été appelé à présenter ses observations ; il devra les présenter dans le délai de quinze jours après la notification. Le ministre pourra, dans le délai de cinq ans, faire prononcer la nullité de l'aliénation consentie sans l'accomplissement de cette formalité.

ART. 9.—L'immeuble classé ne peut être détruit ou déplacé, même en partie, ni être l'objet d'un travail de restauration, de réparation ou de modification quelconque, si le ministre des beaux-arts n'y a donné son consentement.

Les travaux autorisés par le ministre s'exécutent sous la surveillance de son administration.

Le ministre des beaux-arts peut toujours faire exécuter par les soins de son administration et aux frais de l'Etat, avec le concours éventuel des intéressés, les travaux de réparation ou d'entretien qui sont jugés indispensables à la conservation des monuments classés n'appartenant pas à l'Etat.

ART. 10.—Pour assurer l'exécution des travaux urgents de consolidation dans les immeubles classés, l'administration des beaux-arts, à défaut d'accord amiable avec les propriétaires, peut, s'il est nécessaire, autoriser l'occupation temporaire de ces immeubles ou des immeubles voisins.

Cette occupation est ordonnée par un arrêté préfectoral préalablement notifié au propriétaire, et sa durée ne peut en aucun cas excéder six mois.

En cas de préjudice causé, elle donne lieu à une indemnité qui est réglée dans les conditions prévue par la loi du 29 Décembre 1892.

ART. 11.—Aucun immeuble classé ou proposé pour le classement ne peut être compris dans une enquête aux fins d'expropriation pour cause d'utilité publique qu'après que le ministre des beaux-arts aura été appelé à présenter ses observations.

ART. 12.—Aucune construction neuve ne peut être adossée à un immeuble classé sans une autorisation spéciale du ministre des beaux-arts.

Nul ne peut acquérir de droit par prescription sur un immeuble classé.

Les servitudes légales qui peuvent causer la dégradation des monuments ne sont pas applicables aux immeubles classés.

Aucune servitude ne peut être établie par convention sur un immeuble classé qu'avec l'agrément du ministre des beaux-arts.

ART. 13.—Le déclassement total ou partiel d'un immeuble classé est prononcé par un décret en conseil d'Etat, soit sur la proposition du ministre des beaux-arts, soit à la demande du propriétaire. Le déclassement est notifié aux intéressés et transcrit au bureau des hypothèques de la situation des biens.

## CHAPITRE II

### DES OBJETS MOBILIERS

ART. 14.—Les objets mobiliers, soit meubles proprement dits, soit immeubles par destination, dont la conservation présente, au point de vue de l'histoire ou de l'art, un intérêt public, peuvent être classés par les soins du ministre des beaux-arts.



Les effets du classement subsistent à l'égard des immeubles par destination classés qui redeviennent des meubles proprement dits.

ART. 15.—Le classement des objets mobiliers est prononcé par un arrêté du ministre des beaux-arts lorsque l'objet appartient à l'Etat, à un département, à une commune ou à un établissement public. Il est notifié aux intéressés.

Le classement devient définitif si le ministre de qui relève l'objet ou la personne publique propriétaire n'ont pas réclamé dans le délai de six mois, à dater de la notification qui leur en a été faite. En cas de réclamation il sera statué par décret en conseil d'Etat. Toutefois, à compter du jour de la notification, tous les effets de classement s'appliquent provisoirement et de plein droit à l'objet mobilier visé.

ART. 16.—Les objets mobiliers, appartenant à toute personne autre que celles énumérées à l'article précédent, peuvent être classés, avec le consentement du propriétaire, par arrêté du ministre des beaux-arts.

A défaut du consentement du propriétaire, le classement ne peut être prononcé que par une loi spéciale.

ART. 17.—Il sera dressé par les soins du ministre des beaux-arts une liste générale des objets mobiliers classés, rangés par département. Un exemplaire de cette liste, tenu à jour, sera déposé au ministère des beaux-arts et à la préfecture de chaque département. Il pourra être communiqué sous les conditions déterminées par un règlement d'administration publique.

ART. 18.—Tous les objets mobiliers classés sont imprescriptibles.

Les objets classés appartenant à l'Etat sont inaliénables.

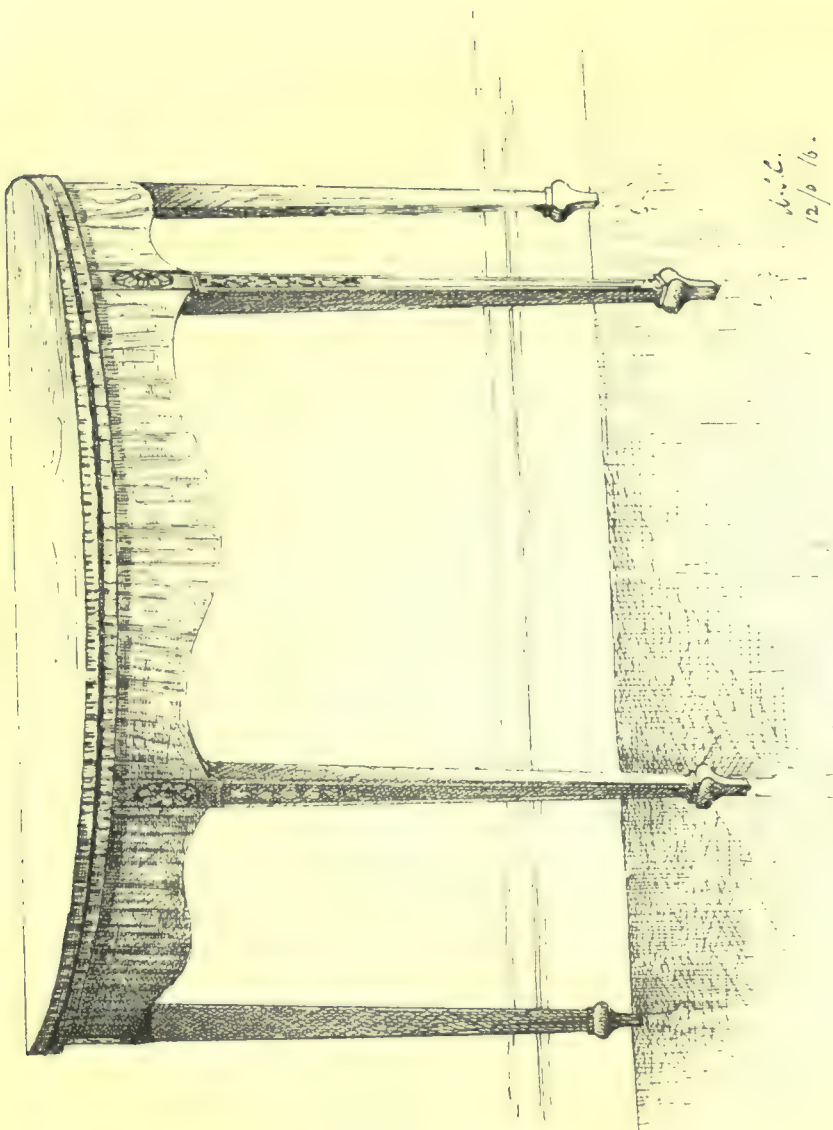
Les objets classés appartenant à un département, à une commune, à un établissement public ou d'utilité publique ne peuvent être aliénés qu'avec l'autorisation du ministre des beaux-arts et dans les formes prévues par les lois et règlements. La propriété n'en peut être transférée qu'à l'Etat, à une personne publique ou à un établissement d'utilité publique.

ART. 19.—Les effets du classement suivent l'objet, en quelques mains qu'il passe.

Tout particulier qui aliène un objet classé est tenu de faire connaître à l'acquéreur l'existence du classement.

Toute aliénation doit, dans les quinze jours de la date de son accomplissement, être notifiée au ministère des beaux-arts par celui qui l'a consentie.

ART. 20.—L'acquisition faite en violation de l'article 18, deuxième et troisième alinéas, est nulle. Les actions en nullité ou en revendication peuvent être exercées à toute époque tant par le ministre des beaux-arts que par le propriétaire originaire. Elles s'exercent sans préjudice des demandes en dommages-intérêts qui peuvent être dirigées soit contre les parties contractantes



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MAHOGANY SIDE TABLE  
BY J. B. GILMAN  
No. 12, Kensington, Mass.





solidairement responsables, soit contre l'officier public qui a prêté son concours à l'aliénation. Lorsque l'aliénation illicite a été consentie par une personne publique ou un établissement d'utilité publique, cette action en dommages-intérêts est exercée par le ministre des beaux-arts au nom et au profit de l'Etat.

L'acquéreur ou sous-acquéreur de bonne foi, entre les mains duquel l'objet est revendiqué, a droit au remboursement de son prix d'acquisition ; si la revendication est exercée par le ministre des beaux-arts, celui-ci aura recours contre le vendeur originaire pour le montant intégral de l'indemnité qu'il aura dû payer à l'acquéreur ou sous-acquéreur.

Les dispositions du présent article sont applicables aux objets perdus ou volés.

ART. 21.—L'exportation hors de France des objets classés est interdite.

ART. 22.—Les objets classés ne peuvent être modifiés, réparés ou restaurés sans l'autorisation du ministre des beaux-arts, ni hors la surveillance de son administration.

ART. 23.—Il est procédé, par l'administration des beaux-arts, au moins tous les cinq ans, au récolement des objets mobiliers classés.

En outre, les propriétaires ou détenteurs de ces objets sont tenus, lorsqu'ils en sont requis, de les représenter aux agents accrédités par le ministre des beaux-arts.

ART. 24.—Le déclassement d'un objet mobilier classé peut être prononcé par le ministre des beaux-arts soit d'office, soit à la demande du propriétaire. Il est notifié aux intéressés.

### CHAPITRE III

#### DE LA GARDE ET DE LA CONSERVATION DES MONUMENTS HISTORIQUES

ART. 25.—Les différents services de l'Etat, les départements, les communes, les établissements publics ou d'utilité publique sont tenus d'assurer la garde et la conservation des objets mobiliers classés dont ils sont propriétaires, affectataires, ou dépositaires, et de prendre à cet effet les mesures nécessaires.

Les dépenses nécessitées par ces mesures sont, à l'exception des frais de construction ou de reconstruction des locaux, obligatoires pour le département ou la commune.

A défaut par un département ou une commune de prendre les mesures reconnues nécessaires par le ministre des beaux-arts, il peut y être pourvu

d'office, après une mise en demeure restée sans effet, par décision du même ministre.

En raison des charges par eux supportées pour l'exécution de ces mesures, les départements et les communes pourront être autorisés à établir un droit de visite dont le montant sera fixé par le préfet après approbation du ministre des beaux-arts.

ART. 26.—Lorsque l'administration des beaux-arts estime que la conservation ou la sécurité d'un objet classé, appartenant à un département, à une commune, ou à un établissement public, est mise en péril, et lorsque la collectivité propriétaire, affectataire ou dépositaire, ne veut ou ne peut pas prendre immédiatement les mesures jugées nécessaires par l'administration, pour remédier à cet état de choses, le ministre des beaux-arts peut ordonner d'urgence, par arrêté motivé, aux frais de son administration, les mesures conservatoires utiles, et de même, en cas de nécessité dûment démontrée, le transfert provisoire de l'objet dans un trésor de cathédrale, s'il est affecté au culte, et, s'il ne l'est pas, dans un musée ou autre lieu public national, départemental, ou communal, offrant les garanties de sécurité voulues et, autant que possible, situé dans le voisinage de l'emplacement primitif.

Dans un délai de trois mois à compter de ce transfert provisoire, les conditions nécessaires pour la garde et la conservation de l'objet dans son emplacement primitif devront être déterminées par une commission réunie sur la convocation du préfet et composée : 1° du préfet, président de droit ; 2° d'un délégué du ministère des beaux-arts ; 3° de l'archiviste départemental ; 4° de l'architecte des monuments historiques du département ; 5° d'un président ou secrétaire de société régionale, historique, archéologique ou artistique, désigné à cet effet pour une durée de trois ans par arrêté du ministre des beaux-arts ; 6° du maire de la commune ; 7° du conseiller général du canton.

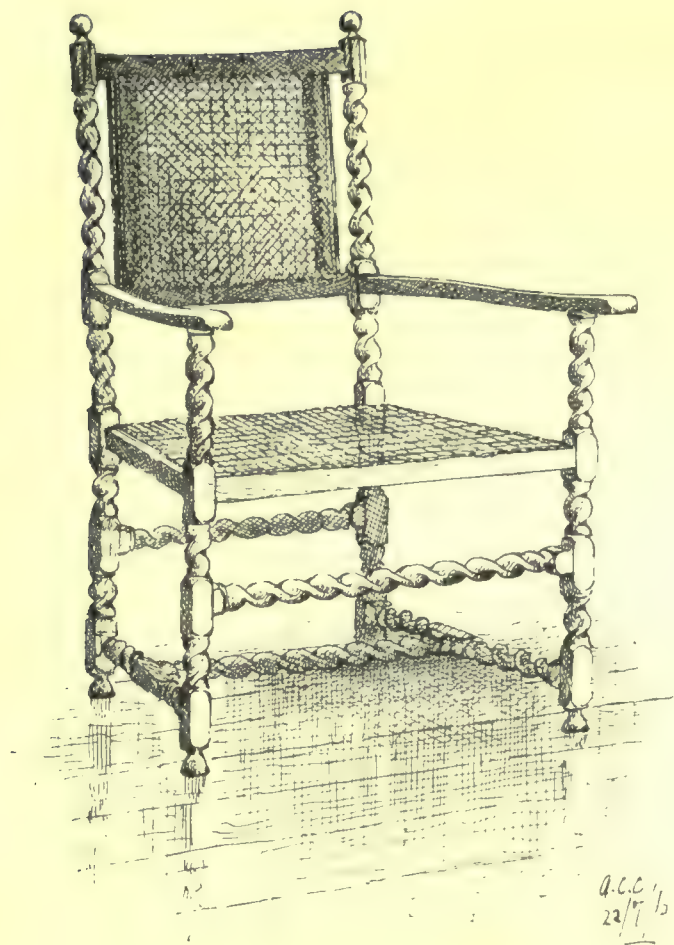
La collectivité propriétaire, affectataire ou dépositaire, pourra, à toute époque, obtenir la réintégration de l'objet dans son emplacement primitif, si elle justifie que les conditions exigées y sont désormais réalisées.

ART. 27.—Les gardiens d'immeubles ou d'objets classés appartenant à des départements, à des communes ou à des établissements publics, doivent être agréés ou commissionnés par le préfet.

Le préfet est tenu de faire connaître son agrément ou son refus d'agréer dans le délai d'un mois. Faute par la personne publique intéressée de présenter un gardien à l'agrément du préfet, celui-ci en pourra désigner un d'office.

Le montant du traitement des gardiens doit être approuvé par le préfet.

Les gardiens ne peuvent être révoqués que par le préfet. Ils doivent être assermentés.



CROMWELLIAN ARMCHAIR  
*South Kensington Museum*





## CHAPITRE IV

## FOUILLES ET DÉCOUVERTES

ART. 28.—Lorsque par suite de fouilles de travaux ou d'un fait quelconque, on a découvert des monuments, des ruines, des inscriptions ou des objets pouvant intéresser l'archéologie, l'histoire ou l'art, sur des terrains appartenant à l'Etat, à un département, à une commune, à un établissement public ou d'utilité publique, le maire de la commune doit assurer la conservation provisoire des objets découverts et aviser immédiatement le préfet des mesures prises.

Le préfet en réfère, dans le plus bref délai, ou Ministre des beaux-arts qui statue sur les mesures définitives à prendre.

Si la découverte a lieu sur le terrain d'un particulier, le maire en avise le préfet. Sur le rapport du préfet, le ministre peut poursuivre l'expropriation du dit terrain en tout ou en partie pour cause d'utilité publique, suivant les formes de la loi du 3 Mai 1841.

## CHAPITRE V

## DISPOSITIONS PENALES

ART. 29.—Toute infraction aux dispositions du paragraphe 4 de l'article 2 (modification, sans avis préalable, d'un immeuble inscrit sur l'inventaire supplémentaire), des paragraphes 2 et 3 de l'article 8 (aliénation d'un immeuble classé), des paragraphes 2 et 3 de l'article 19 (aliénation d'un objet mobilier classé), du paragraphe 2 de l'article 23 (représentation des objets mobiliers classés), sera punie d'une amende de 16 à 300 frs.

ART. 30.—Toute infraction aux dispositions du paragraphe 3 de l'article 1<sup>er</sup> (effets de la proposition de classement d'un immeuble), de l'article 7 (effet de la notification d'une demande d'expropriation), des paragraphes 1<sup>er</sup> et 2 de l'article 9 (modification d'un immeuble classé), de l'article 12 (constructions neuves, servitudes) ou de l'article 22 (modification d'un objet mobilier classé) de la présente loi, sera punie d'une amende de seize à mille cinq cents francs (16 à 1.500 frs.) ; sans préjudice de l'action en dommages-intérêts qui pourra être exercée contre ceux qui auront ordonné les travaux exécutés ou les mesures prises en violation des dits articles.

ART. 31.—Quiconque aura aliéné, sciemment acquis ou exporté un objet mobilier classé, en violation de l'article 18 ou de l'article 21 de la présente loi, sera puni d'une amende de cent à dix mille francs (100 à 10.000 fr.) et d'un

emprisonnement de six jours à trois mois, ou de l'une de ces deux peines seulement, sans préjudice des action en dommages-intérêts visées en l'article 20, paragraphe 1<sup>er</sup>.

ART. 32.—Quiconque aura intentionnellement détruit, abattu, mutilé ou dégradé un immeuble ou un objet mobilier classé sera puni des peines portées à l'art. 257 du code pénal sans préjudice de tous dommages-intérêts.

ART. 33.—Les infractions prévues dans les quatre articles précédents seront constatées à la diligence du ministre des beaux-arts. Elles pourront l'être par des procès-verbaux dressés par les conservateurs ou les gardiens d'immeubles ou objets mobiliers classés, dûment assermentés à cet effet.

ART. 34.—Tout conservateur ou gardien qui, par suite de négligence grave, aura laissé détruire, abattre, mutiler, dégrader ou soustraire soit un immeuble, soit un objet mobilier classé, sera puni d'un emprisonnement de huit jours à trois mois et d'une amende de seize à trois cents francs ou de l'une de ces deux peines seulement.

ART. 35.—L'art. 463 du code pénal est applicable dans les cas prévus au présent chapitre.

## CHAPITRE VI

### DISPOSITIONS DIVERSES

ART. 36.—La présente loi pourra être étendue à l'Algérie et aux colonies, par des règlements d'administration publique qui détermineront dans quelles conditions et suivant quelles modalités elle y sera applicable.

Jusqu'à la promulgation du règlement concernant l'Algérie, l'article 16 de la loi du 30 Mars 1887 restera applicable à ce territoire.

ART. 37.—Un règlement d'administration publique déterminera les détails d'application de la présente loi.

Ce règlement sera rendu après avis de la commission des monuments historiques.

Cette commission sera également consultée par le ministre des beaux-arts pour toutes les décisions prises en exécution de la présente loi.

ART. 38.—Les dispositions de la présente loi sont applicables à tous les immeubles et objets mobiliers régulièrement classés avant sa promulgation.

ART. 39.—Sont abrogés les lois du 30 Mars 1887, du 19 Juillet 1909 et du 16 Février 1912 sur la conservations des monuments et objets d'art ayant un intérêt historique et artistique, les paragraphes 4 et 5 de l'art. 17 de la loi du 9 Décembre 1905 sur la séparation des Eglises et de l'Etat et généralement toutes dispositions contraires à la présente loi.

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